



# ART

## INTERNATIONAL

ume V/1  
bruary 1, 1961

# MAX ERNST



*Rare Bird*  
Oil, ca. 1950



*Mother and Daughter*  
Bronze 1

March 7 — April 1, 1961

## WORLD HOUSE GALLERIES

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*alechinsky, bergman,  
consagra, coulentianos,  
deyrolle, gillet,  
gonzalez, hartung,  
jacobsen, le moal,  
levee, magnelli,  
manessier, maryan,  
robert muller, music,  
nicholson, pignon,  
prassinios, reinhoud,  
singier, soulages,  
tamayo, zao wou ki.*

## *SINGIER*

*aquarelles*

*10 février - 7 mars*



# TOKYO GALLERY

6—18 FEBRUARY  
**CHILDS**

20 FEBRUARY—2 MARCH  
**CROVELLO**

6—25 MARCH  
**ZAO WOU-KI**

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February—March

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Recent Paintings and Constructions

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Rétrospective

# POUGNY

vernissage 3 février 1961

Jusqu'au 14 mai

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Mayfair 2482

Five Painters of the Galerie Massol, Paris:

**BUSSE, CLERTÉ, CORTOT,  
LAGAGE, KEY SATO**

February 15—March 4



Ferber  
 Frankenthaler  
 Levee  
 Morris Louis  
 Maryan  
 Ben Nicholson  
 Noland  
 Miriam Schapiro  
 Hassel Smith  
 Stamos  
 Vicente  
 Yunkers

André Emmerich Gallery  
 17 East 64 · New York

SCHOOL OF ART  
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## Six American Abstract Painters

*Ellsworth Kelly*  
*Alexander Liberman*  
*Agnes Martin*  
*Ad Reinhardt*  
*Leon Smith*  
*Sidney Wolfson*

JANUARY 24th—FEBRUARY 18th 1961

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KINLEY  
LANYON  
LE BROCCQUY  
LIN SHOW YU  
BEN NICHOLSON

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BISSIER  
BOGART  
COURTIN  
FRANCIS  
HARTUNG  
LEVEE  
MATTIA  
RETH  
RIOPELLE  
HASSEL SMITH  
SOULAGES  
STAMOS  
WOLS

drian galleries

5-7 porchester place london w 2

8-25 february:

LATTANZI - DAL MONTE

1-20 march:

Suzanne RODILLON, recent paintings

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AGAOGU  
ALCOPLEY  
BACCI

BAKIC  
BRENSON  
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FALCHI

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SCHETTINI  
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TATÉ  
TRYGGVADOTTIR

catherine  
viviano  
GALLERY

Americans and Europeans

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BECKMANN  
BIROLI  
BROWN, CARLYLE  
COX  
CREMONINI  
DAVIE  
FRANCESCONI  
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LANYON  
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KANDINSKY  
PICASSO

TOBEY  
ROTHKO  
S. FRANCIS  
RIOPELLE

*sculptures de*

ALECHINSKY  
MESSAGIER  
ARIKHA

GONZALES  
H. LAURENS

*agent pour la Suisse de*  
**BRAM VAN VELDE**

**RUTH WHITE GALLERY**

**Jan Gelb:** Drawings: January 24—February 18  
**Edward Countey:** Collages, Oils, Watercolours  
February 21—March 11  
**Skaling:** Sculpture: March 14—April 15  
**Gillian Jagger:** Paintings: April 18—May 6

42 East 57th Street, New York 22, PL 3-8947

**SYNTHÈSE**

Paris VIe

66, boulevard Raspail

LIT. 47-32

**ELIE BORGRAVE**

du 4 au 25 février

**Mc WILLIAM**

Recent Sculpture

FEBRUARY

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BRANCUSI**

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Février—Mars

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CLERC  
KREBS  
SAINT MARTIN

BIANCO  
DADERIAN  
PONS

CAMMAS  
HOCK  
RUE  
VALDRAC

PANTZER OTANI LA TORRE  
Sculptures

**ANGELESKI GALLERY**

1044 MADISON AVENUE NEW YORK

**THARRATS**

PAINTINGS & MACULATURAS

1st ONE-MAN SHOW IN U.S.

THROUGH MARCH 11

ROME-NEW YORK ART FOUNDATION, INC.

EXHIBITION

**FROM SPACE TO PERCEPTION**

presented by Michel Tapié

Claire Falkenstein  
Morris Louis

Irene Rice Pereira  
Erwin Rehmman

20, Piazza S. Bartolomeo all'Isola Tiberina

ROME — ITALY

thru February



# BRUNORI

FEBRUARY 1 THROUGH 25

## FAIRWEATHER HARDIN GALLERY

141 East Ontario

Chicago



**Ronald Stein**

Recent Paintings

Jan. 3—Jan. 21

**Gerome Kamrowski**

Paintings on the Surfaces

of Domes

Jan. 24—Feb. 11

**Aaron Kuriloff**

First One-Man Show

Feb. 14—Mar. 4

## Gallery Mayer

762 Madison Avenue

New York

New York

## ROBERT ISAACSON

22 EAST 66 STREET — NEW YORK

*sculpture by*

NADELMAN

*contemporary realist painters:*

TOOKER, MAYHEW, ROSS

OLNEY, SCHMIDT

*and painters of the 19th century*

## Galerie Stadler

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Paris VI Dan 91-10

# ASSETTO

## Peintures



München, Maximilianstr. 7  
Essen, Hans-Lutherstr. 17

Galerie van de Loo München:

## FRED THIELER

# GALERIE NEUFVILLE

10 rue des Beaux-Arts — Paris 6°—Odé. 46.71

**Kline**

**Rothko**

**Joan Mitchell**

**Gottlieb**

**Noland**

**Dubuffet**

**Newman**

**Louls**

**Arp**

**Stankiewicz**

**Parker**

**Giacometti**

er

nstr. 7  
str. 17

n:

R

Garrell: "

skin: "Sail



McGarrell: "Bathers"

CHICAGO: February / Portraits by LOVIS CORINTH

March / JAMES MCGARRELL

NEW YORK: February / THEODORE HALKIN

March / New Paintings by LEON GOLUB

*A*

Halpin: "Sailor's Dream"

ALLAN FRUMKIN GALLERY

545 North Michigan Chicago

32 East 57th Street New York





E S T E B A N

# VICENTE

P A I N T I N G S

FEBRUARY 12 THRU MARCH 11



PERMANENT  
EXHIBIT OF  
PRIMITIVE ARTS



PRIMUS-STUART  
GALLERIES

(AN EXPANSION OF THE PRIMUS GALLERY)

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Edward Dugmore  
John Grillo  
S.W. Hayter  
Lee Krasner  
Michael Lekakis  
George McNeil  
Fred Mitchell  
Stephen Pace  
Milton Resnick  
Abram Schlemowitz  
David Weinrib



## JIMMY ERNS

recent paintings

January 24 — February 11, 1961

BORGENICHT GALLERY

1018 Madison Avenue New York

## JOHN HULTBERG

Feb. 14  
through  
March 11

32 east 69 street - new york 21 - new york

MARTHA JACKSON GALLERY

YUKON 8-1800 CABLE: JAYGALRY

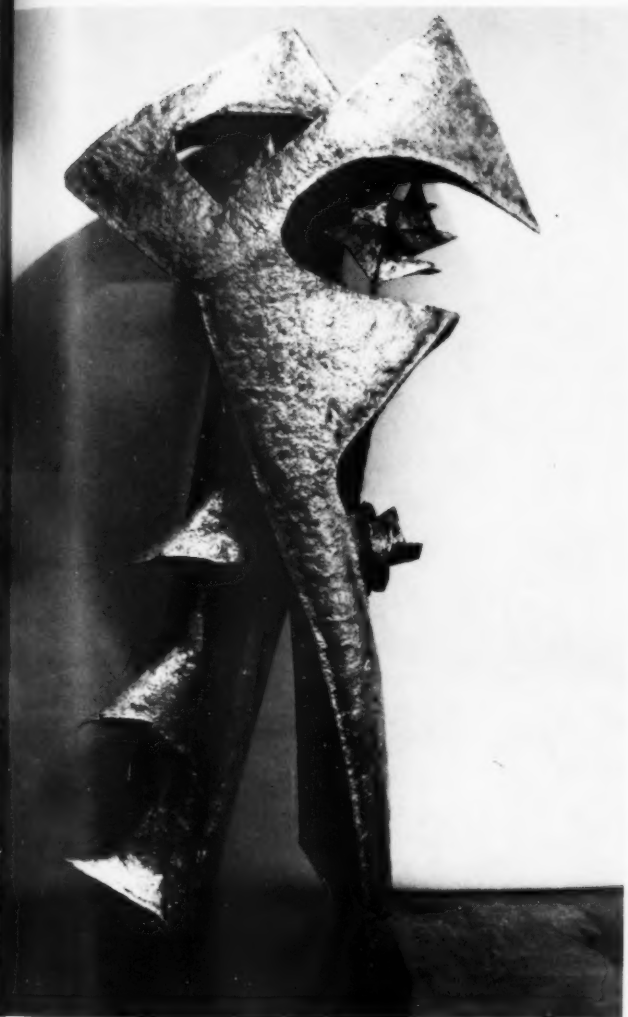
Next: Antonio Tapies, new paintings



# LIPTON

œuvres de

# BAJ CRIPPA PICABIA



"PROPHET", 87" H., 1957

# BETTY PARSONS GALLERY

15 EAST 57th STREET, NEW YORK 22, N.Y.

en exclusivité:

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en permanence:

BRAUNER, DANGELO, DOVA, DUNCAN,  
FARFA, FRANCESE, LALOY, LAM, LEBEL, P.  
MARTIN, ALBERTO MARTINI, MATTA, E.L.T.  
MESENS, PRAMPOLINI, SIRONI, TANCREDI

**galerie schwarz milan**

via spiga (angle s. andrea, 23) tél. 70.90.24



# BROOKS

exhibition of paintings  
January 3 — January 21

***Kootz Gallery***

655 Madison Avenue at 60, New York 21, TE 2-7676  
Cable: Galkootz New York      Closed Mondays

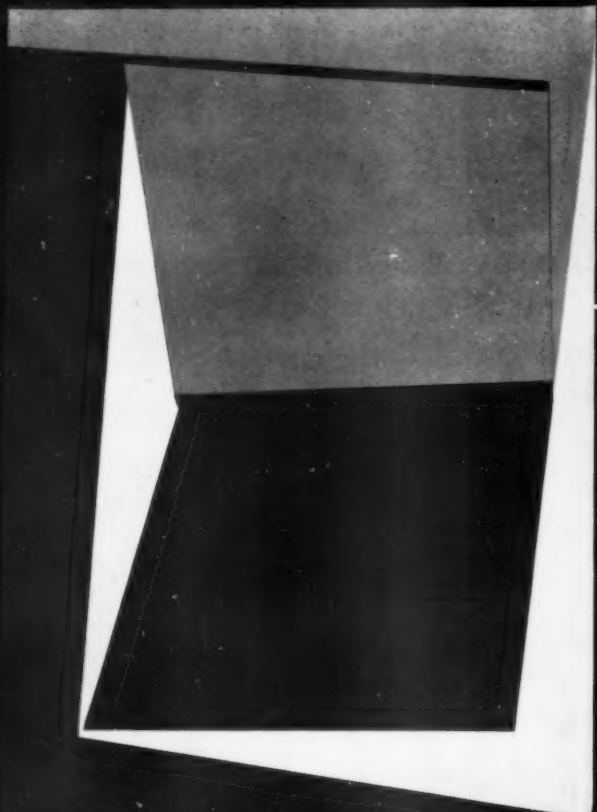
Exclusive representatives for: James Brooks, Giorgio Cavallon, Hans Hofmann, Ibram Lassaw, Conrad Marca-Relli, Kyle Morris, Raymond Parker, William Ronald, Gerard Schneider, Emil Schumacher, Pierre Soulages, Kumi Sugai and Zao Wou-Ki; plus selected works by Picasso and Dubuffet.



# MORTENSEN

"RES ET SIGNA"

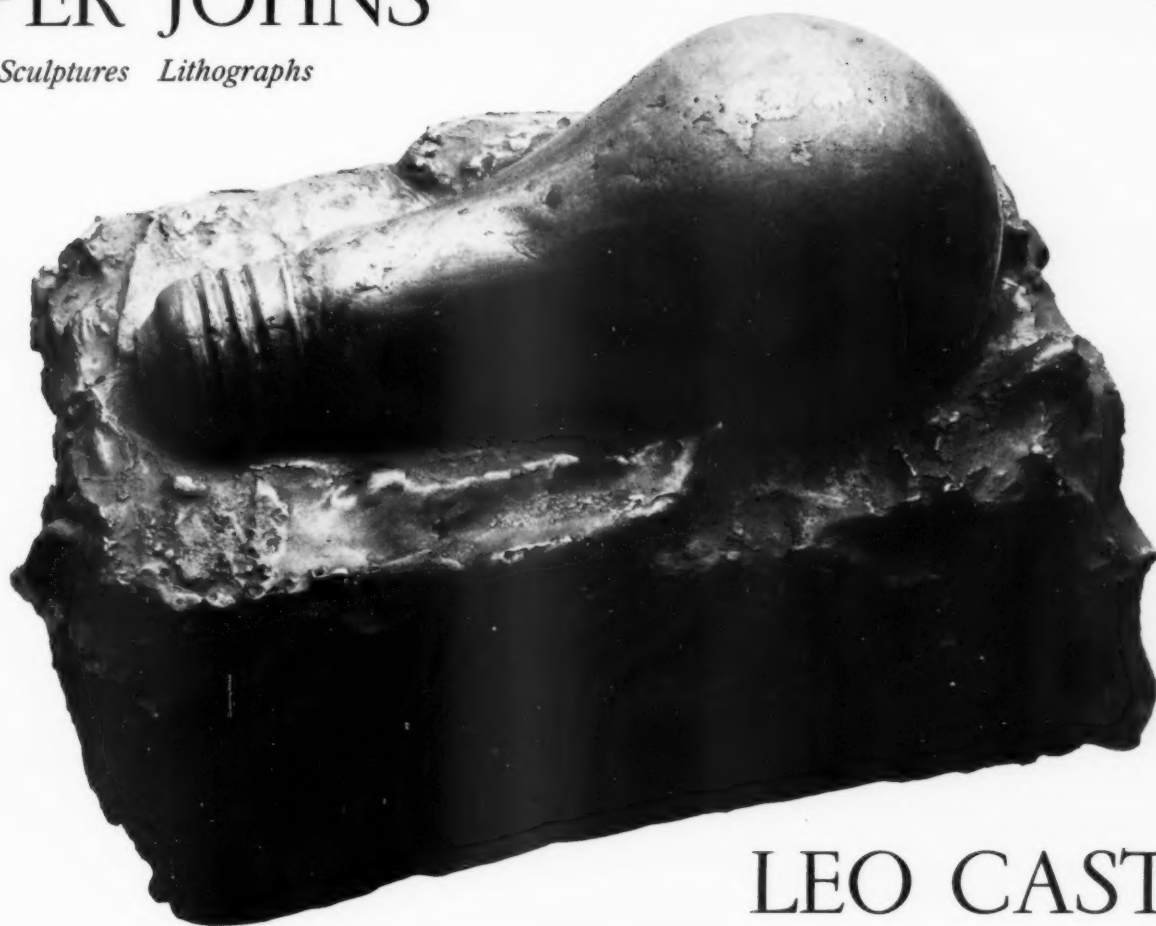
FÉVRIER 1961



**DENISE RENE PARIS**

# ASPER JOHNS

*Drawings Sculptures Lithographs*



## LEO CASTELLI

4 E 77 - New York



## HELMAN

Forêts

GALERIE D'ART DE LA REVUE

## XX<sup>e</sup> siècle

14 Rue des Canettes, Paris (6)

du 1 au 31 mars

galleria

**BLU**

Milano, via andegari 12, tel. 864331

	Afro
Bertini	
	Burri
Canonico	
	Dubuffet
Fontana	
	Moreni
Scott	
	Vedova

Sculptures de:

Garelli  
Somaini

Directeur: Dr Palazzoli

A l'occasion de la parution aux Editions Delpire

d' **INTERFERENCES**

aquarelles et dessins de KANDINSKY, texte de Jean CASSOU

la Galerie Karl FLINKER

présente les originaux des œuvres reproduites dans cet album

**KANDINSKY****GALERIE KARL FLINKER**

34, rue de Bac — Paris

8 Février — 4 Mars 1961

contemporary painting  
and sculpture

pierre matisse gallery  
41 east 57 new york



GALLERIA ODYSSIA

via Liguria 36 c-d

Rome

a sculpture by

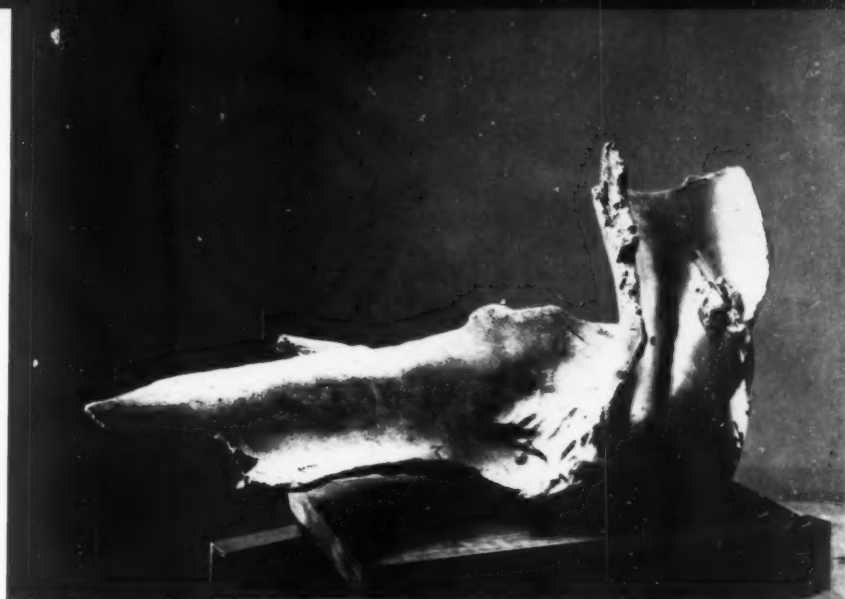
FRANCESCO SOMAINI

from the exhibition

ITALIAN SCULPTORS OF TODAY

presented by Lionello Venturi

NOW CIRCULATING MAJOR  
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## 20th Century European and American Art

Delaunay  
Dubuffet  
Gris  
Jorn  
Kupka  
Léger  
Masson  
Matta  
Nicholson  
Pascin  
Picasso

Riopelle  
Schwitters

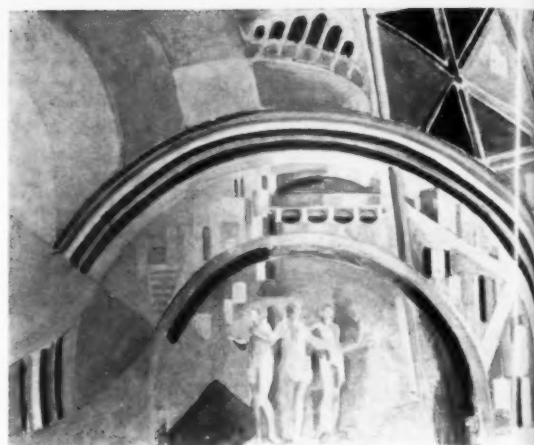
Baziotes  
Dzubas  
Kline  
Marca-Relli  
Motherwell  
Pollock  
Vicente

sculpture

Calder  
Dalwood  
Dubuffet  
Giacometti  
Metcalf  
Takis

**ROBERT ELKON** 155 EAST 77 - NEW YORK 21

By appointment TR 9-7201 Cable: Robelkon



R. Delaunay oil, 1936—37 24 x 32 inches

### Coming exhibitions:

Leland Bell — paintings  
Feb. 13 — Mar. 4  
Richard Boyce — sculpture  
Mar. 6 — Mar. 25  
Jan Müller — pastels  
Mar. 27 — Apr. 15

**Lester Johnson**

Recent paintings to Feb. 11th

**ZABRISKIE GALLERY**

36 East 61st St., New York 21, TE-2-9034



Lester Johnson, *Man & Plant*

felix

**PASILIS**

feb 7—mar 4

patricia

**PASSLOF**

mar 7—apr 1

**green gallery**

15W57 new york

# K U P K A

**PAINTINGS 1908—1923**

**Jan. 9—Feb. 18, 1961**

**Feb. 21—March 25: Antonio LAGO**

**ROYAL S. MARKS 21 East 66th St, New York, N.Y.**

**GALERIE JAUQUES MASSOL**

12 rue La Boétie  
Paris VIII Anjou 93.65

**DMITRIENKO**

2 Février — 25 Février

**JUDITH SMALL  
GALLERIES, INC.**

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No. 8 East 75th St., N. Y. 21

Yukon 8-0260

Mexico  
Peru  
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New Guinea  
Panama  
Costa Rica  
Oceania  
Alaska  
California  
Colombia

MAR

K

Repr

Robe

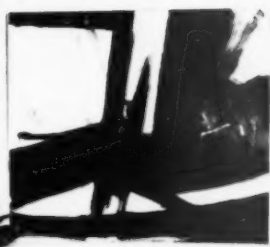
Robe

Koba

Tom

Alla

Exhibition: 7 Americans, October 1956



Kline



Gorky



Kline

Pollock

**Albers Baziotes Gorky Gottlieb Guston  
Kline deKooning Motherwell Rothko  
Sidney Janis Gallery 15 East 57 NY**

MARCH

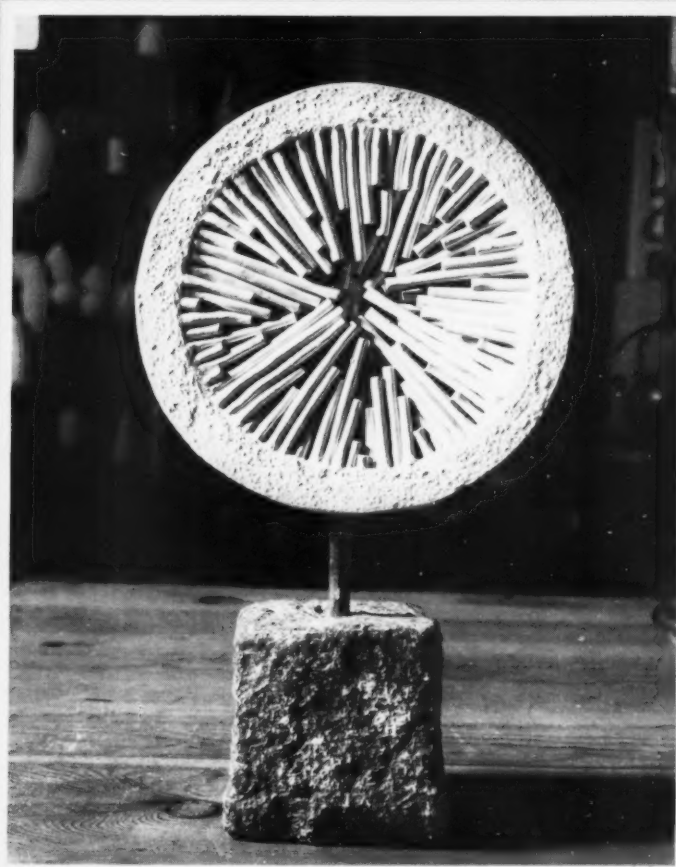
**KOBASHI**

Representing:

Robert Mallary  
Robert Neuman  
Kobashi  
Tom Doyle

works by:

César  
Chamberlain  
Stankiewicz  
Langlais



**Allan Stone 18 East 82nd Street New York New York**



DON QUIXOTE, hammered silver, 23 inches high, 1960

**DURICHANEK**

January 4—28, 1961

**GRAHAM GALLERY**

1014 Madison Avenue, New York 21, N. Y.

**GALERIE SUZANNE BOLLAG**



Michel Valdrac: Fleur d'illusion, 1960.

Aeschbacher, Agam, Albers, Arnal, Max Bill, Elsa Burckhardt-Blum, Capogrossi, Sonia Delaunay, Derain, Duncan, Don Fink, Fleischmann, Guilette, Vera Haller, Hartung, Itten, Liegme, Loewensberg, Mathieu, Monney, Emil Müller, Mumprecht, Picasso, Piqueras, El Punto, Schwitters, Sekula, Valdrac, Venard, a. o.

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«A la pointe de l'Art Contemporain»

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D'ART CONTEMPORAIN**

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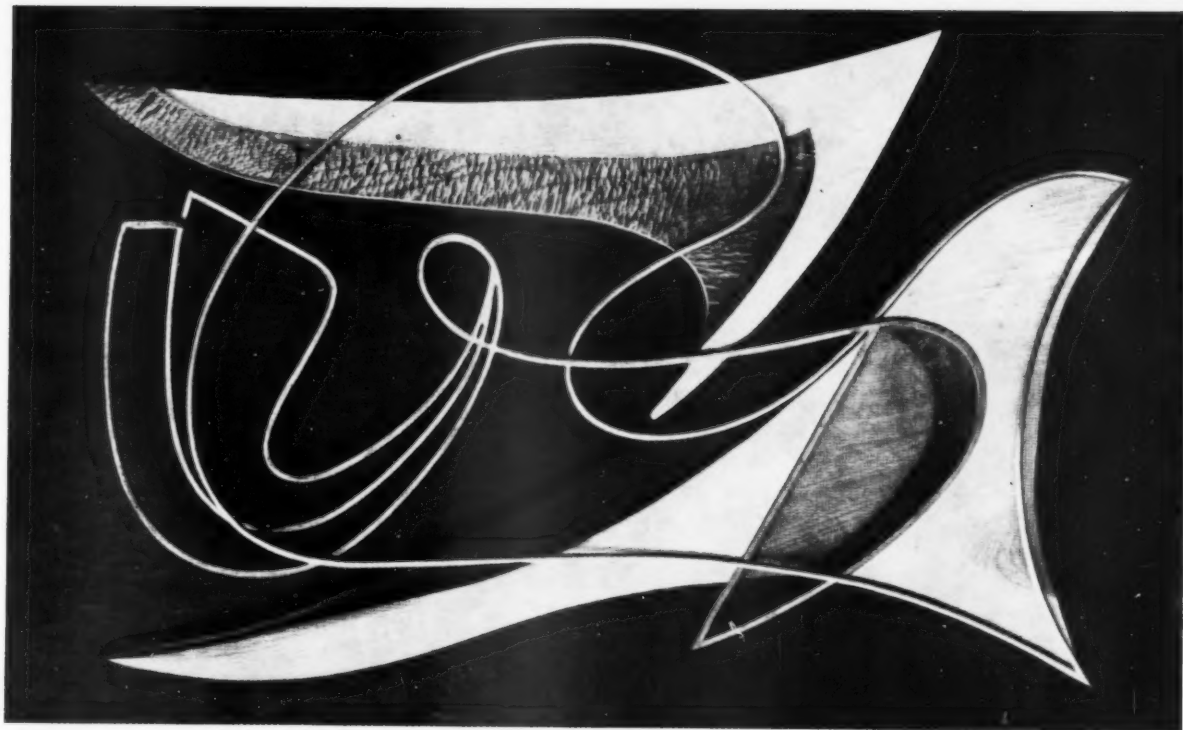
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(T. 60 29 00)

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# DOMELA

February—March 1961

Galerie Chalette, 1100 Madison Avenue, New York

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GALERIE RIVE DROITE

**Victor Brauner**

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georges noel  
 beauford-delaney  
 rene dacht  
 zoltan kemeny  
 joseph syma  
 jean rezvol  
 ger lataster

galerie paul jacchetti  
 17 rue de l'île paris

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 Paris 16e  
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Volume V/1  
February 1, 1961

SCHOOL OF ART  
UNIVERSITY OF WASHINGTON  
SEATTLE

# ART INTERNATIONAL

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COVER: This month's cover is an oil on paper painting by Robert Motherwell and was supplied to us through the courtesy of the Sidney Janis Gallery, New York, where Motherwell's recent work will be shown this month.

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ART INTERNATIONAL is owned, edited and published by James Fitzsimmons at Spitalgasse 9, Zürich 1, Switzerland. There are no stockholders. Each volume consists of 10 numbers containing opinions which are rarely those of the Editor.  
Printed by Buchdruckerei Lienberger AG., Obere Zäune 22, Zürich 1 (Switzerland)

# Les découvertes d'une rétrospective et la mythologie de la terre dans l'œuvre de Jean Dubuffet

Françoise Choay

Au fil des expositions, nous pensions avoir appris à connaître Jean Dubuffet. Or voici qu'en rassemblant dans l'espace et le temps un ensemble de deux cents cinq peintures, cent quatre-vingts gouaches et dessins, six lithographies et onze sculptures exécutés entre 1942 et 1960, la Rétrospective du Pavillon de Marsan vient jouer le rôle de l'éternité chantée par le poète, et tel qu'en lui-même enfin nous fait apparaître Dubuffet. Certes, pour ce Wilhelm Meister à rebours, qui désapprend la raison, les années d'apprentissage n'ont pas pris fin; il n'a cessé de poursuivre une aventure que les «matériologies» de 1960 laissent en suspens. Mais en contemplant le chemin parcouru sous forme de totalité, nous ne pouvons nous défendre du sentiment de la découverte, tant sur le plan phénoménologique que sur celui de la signification profonde de l'œuvre.

\* \* \*

Tout d'abord, jamais ne nous était apparue aussi nette la rigueur de ce lien organique qui lie dialectiquement chacun des moments de l'œuvre et interdit de les étudier ou même de les comprendre séparément. Pendant dix-huit ans et à l'exception de la manifestation organisée en 1954 au Cercle Volney, les expositions nous ont présenté isolément les séries auxquelles œuvrait Dubuffet et il semblait qu'on pût considérer les «hautes pâtes», «les paysages grotesques», «les assemblages» ou les «texturologies» comme une succession de thèmes ou de manières hétérogènes, qu'on put parler du Dubuffet des «sols» ou des «barbes» comme on parle du Picasso de la période bleue ou des ménines. Mais aujourd'hui les portraits dans lesquels s'achèvent les «hautes pâtes» nous apparaissent comme des paysages raturés par l'érosion, les «corps de dames» comme d'immenses géographiques de chair, les «tables» et les «pierres» comme des visages où le temps s'est incrusté; et nous voyons que les «assemblages» préfigurent, à l'échelle macroscopique, les «texturologies» ingrates dont la signification éclate, d'abord dans l'avatar humain des «barbes», ensuite, et surtout, dans les récentes «matériologies».

C'est pourquoi le seul reproche que nous fassions à l'accrochage intelligent et sensible de cette exposition est celui d'avoir parfois, pour des raisons d'effet, rompu l'ordre chronologique de la présentation. Le visiteur non prévenu perd alors le fil d'un enchaînement qui est sans doute un des aspects les plus fascinants de la Rétrospective. Ainsi par exemple, pour nous montrer face à face sur les murs opposés d'une grande salle les deux sommets que représentent les «corps de dames» de 1950 et les «sols et terrains» de 1952, on a repoussé plus loin d'une part les «paysages grotesques» qui livrent la clé des «corps de dames», et d'autre part les paysages aux pâtes épaisses, les «pierres philosophales», et les «tables» qui préludent aux «sols et terrains».

Mais la continuité de l'œuvre s'impose aussi par la préexistence des thèmes à leur développement; ils sont presque tous indiqués dès l'ouverture: les années 1943 et 1944 contiennent en germe la suite de l'aventure. Non seulement le petit monde du «métro» ou de la «rue» (mars 1943) annonce celui des «hautes pâtes», mais le «grand nu charbonneux» d'août 1944 est une première esquisse des «corps de dames» et le «pépiniériste» de 1944, perdu dans un paysage agreste comme la «chèvre égarée» de 1953 parmi la montagne, doit être considéré à la fois comme le premier «paysage grotesque» (1949) et comme le prélude à cette obsession de la terre qui s'achèvera dans les «matériologies» de 1960. De la même façon on peut montrer que l'image directrice de telle série est élaborée des années à l'avance. Ainsi par exemple, la «piste au désert» de 1949 anticipe le «tertre pierreux» d'avril 1951 et les premiers «sols», tout comme le «paysage tavelé aux jaillissements» de janvier 1954 contient une première figuration des «texturologies» et prouve que le développement systématique de celles-ci, en 1960 n'est pas dû à une simple contingence mécanique.

La rétrospective jette également un jour éclairant sur la méthode de Dubuffet. Elle met en évidence d'une part une démarche continue de renoncement et d'autre part le rythme syncopé d'une expérience qui fait se succéder les procédés contradictoires. En effet, à mesure qu'on avance dans les salles, on est frappé par la somme des moyens de séduction que le peintre abandonne successivement. Nous n'en prendront que deux exemples concernant la couleur et la ressemblance. La première salle consacrée aux années 1943-44 éblouit par l'intensité et la richesse de la couleur qui rappelle celle des fauves et des expressionnistes allemands. Tantôt grinçante comme dans «les deux brigands», elle sait se faire plus franchement éclatante dans la «vue de Paris» ou plus subtile-



Pierre Matisse: Portrait obscur. Août 1947. Huile sur toile. 130 x 97 cm.

ment harmonieuse dans la «métromanie» et l'on ne s'étonne pas que Matisse et Bonnard se soient enchantés de cette palette. Or, dès la fin de 1944 apparaissent les teintes sombres que Dubuffet adoptera définitivement. Mais il ne s'agit pas d'un simple abandon, et de remplacer par des tons sourds les couleurs chatoyantes d'autrefois. En fait, celles-ci sont refusées et conservées dans le même temps: dans les toiles les plus austères elles demeurent présentes, mais sous-jacentes, enfouies sous des couches sombres, mais devinables, prêtes à transparaître furtivement sous l'incision du couteau. Le même phénomène se produit dans le cas de la ressemblance que Dubuffet excelle à saisir sur le vif comme le montre la série des portraits de 1946-47. En dépit de leur gaucherie voulue, «Léautaud», «Michaux», «Antonin Artaud aux houppes» sont

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Michel Tapié Soleil. Août 1946. Matières diverses sur isorel. 100 x 88 cm.

des caricatures criantes de vérité. Mais le peintre va se forcer à éliminer tous les détails significatifs qui évoquent le modèle. Il ne restera plus alors que ces figures archétypales qui s'appelleront le «tribunal de Mars», la «fille au teint lilas» ou la «tête gréco-romaine» et qu'annoncent le «Tapié-soleil» d'août 1946 ou surtout le «portrait obscur» de 1947 qui ressemble déjà à un objet usé par le temps ou un paysage ravagé par les intempéries. Mais ces images ne représentent pas non plus un simple dépouillement par rapport aux portraits. Il suffit pour s'en convaincre de les comparer aux bonshommes élémentaires de 1943 et à la série des «Macadam» et «Mirobolus» également anonymes, pour en ressentir l'étrange densité. La «fille au teint lilas» n'évoque plus personne en particulier; tout allusion précise est niée dans les toiles de cette série et cependant leur grandeur vient de ce qu'on peut y déchiffrer l'itinéraire qui a passé par l'expérience de la ressemblance et l'étape de la réalité. Bref, c'est en apparence seulement que le procès de Dubuffet évoque celui de la théologie négative auquel on a pu le comparer: car ce peintre n'abandonne rien, chaque moment de négation est en réalité chez lui une intégration qui dépasse et conserve cependant vivant le moment précédent.

En second lieu, l'itinéraire du peintre nous apparaît régi par une méthode qu'on pourrait qualifier cyclotymique et qui dans la technique, l'humeur et le style des tableaux le fait alternativement passer par des pôles antithétiques. Ainsi du point de vue de la texture, l'épais alterne avec le fluide, la matière lisse des «corps de dames» succède aux goudrons et graviers des «hautes pâtes», la série des «lieux momentanés» et des paysages presque translucides comme la «chèvre égarée», aux concrétions et aux strates des «sols et terrains», la minceur des «assemblages» à l'épaisseur des pâtes battues; et au cours des dernières années les «texturologies» plates comme des linoléums sont suivies par les «matériorologies» aux reliefs accusés et miroitants. Semblablement les toiles passent de la dérision à la sérénité, du tragique à la gaité. Et on y trouve une permanente oscillation entre la représentation mentale des «paysages grotesques» ou des «lieux momentanés», et la figuration littérale des «tableaux d'assemblages», et plus généralement entre la métaphore et la métonymie. Cette dernière opposition est si rare à l'intérieur d'une même œuvre qu'elle a pu permettre à un psychanalyste (G. Rosolato) de définir et d'opposer au contraire deux catégories de peintres: elle reflète ici la maîtrise





Tête péninsule rouge. Février 1951. Huile sur toile. 81 x 65 cm.  
(Collection Alfonso Ossorio et Edward Dragon.)

de soi d'un art complètement dominé par la conscience. Et le mouvement cyclotymique que nous avons volontairement qualifié méthode, nous apparaît pour Dubuffet comme une assurance contre la sclérose et l'enlisement dans la formule.

Toutefois aucune expérience n'est abandonnée avant d'avoir été menée jusqu'au bout et complètement épuisée. (L'application maniaque avec laquelle Dubuffet développe une «série» par mise à la question d'un «milieu» d'action est l'équivalent méthodologique de la technique de la négligence chez Wols.) Ainsi le visiteur peut-il suivre le progrès de l'interrogation et dater sans erreur les variations successives d'une même série. On constate que celles-ci s'achèvent d'ailleurs presque toujours sur une suite de dessins. A l'encontre de la majorité des peintres qui commencent par le dessin, Dubuffet s'en sert pour résumer une expérience, en donner une formulation dégagée des séductions et des ambiguïtés de la matière, presque conceptuelle. Ainsi par exemple, les découvertes faites au cours de l'exploration des «sols et terrains» sont-elles condensées dans les grandioses «terres radieuses» de 1953.



Fille au teint lilas. Avril 1950. Huile sur toile. 65 x 54 cm.  
(Collection Baron Elie de Rothschild.)



Paysage charbonneux. Mai/Juin 1946.  
Huile sur toile. 162 x 97 cm.  
(Collection Richard Alan Hillman.)



Les Alentours de Saint-Souris.  
(«Paysage grotesque».) Juillet 1949.  
Huile sur toile. 115 x 89 cm.  
(Collection Jacques Ulmann.)



Enfin la rétrospective nous découvre quelques hésitations du peintre. Dans la première salle l'utilisation systématique d'épais cernes noirs et de couleurs primaires contrastées évoque la peinture romane et le premier vitrail. Plus précisément devant des toiles comme la «danseuse de corde» ou la «femme assise aux persiennes» de février 1943 à propos desquels il n'est peut-être pas complètement faux de prononcer le nom de Rouault, on imagine que Dubuffet s'est un instant laissé séduire par certains arts qu'il jugeait (à la légère) ingénus et non contaminés par les conventions de la culture. Mais il ne s'agit là que d'une brève incertitude. Presqu'immédiatement, Dubuffet tourne le dos au néo-archaïsme. En revanche, l'expressionnisme sera pour lui une tentation permanente. Certes elle est plus forte pendant les premières années, mais elle ne cessera de se manifester, même lorsque l'œuvre atteint ses sommets. Cet expressionnisme n'apparaît jamais au début d'une série, mais plutôt comme une sorte d'énervement, au moment où le peintre est parvenu à dominer un problème et épuiser les ressources d'une technique. Ainsi la stridence de la couleur et la débauche du trait se manifestent aussi bien dans le «corps de dame bariolé» d'août 1950, que dans la «vie affairée» de 1953. On peut alors proposer des rapprochements qui ne valent pas dans le reste de l'œuvre et prononcer par exemple les noms de de Kooning (dont les «femmes» sont d'ailleurs postérieures aux «corps de dames») ou même de Picasso. L'attrait et la répulsion que ce dernier exerce à la fois sur Dubuffet se révèle d'ailleurs dans la série expressionniste des vaches de 1954, parodie sans doute inconsciente, mais significative.

\* \* \*

Mais la Rétrospective du Pavillon de Marsan a pour intérêt majeur de dissiper un contre-sens sur l'œuvre de Dubuffet. Non seulement il devient évident que celle-ci se développe à deux niveaux différents, mais son unité organique témoigne de la liaison entre ces deux niveaux et de leur rapport de subordination.

On connaît assez la démarche du premier niveau: Dubuffet s'en est lui-même longuement expliqué.\* Il s'agit essentiellement d'une réaction polémique contre le monde de la culture et ses mystifications esthétiques. Pour se débarrasser des conventions rationalistes de la peinture occidentale, il procède à une conversion comparable à celle autrefois opérée par Klee, et adopte une attitude justement qualifiée régressive par G. Limbour. Il emprunte les moyens directs des simples, utilise les catégories picturales de l'élémentaire, du trivial, du maladroit, du grotesque et de l'insignifiant. Ainsi pense-t-il retrouver l'immédiateté perdue et la saveur originelle des choses. Les graffiti sont une admirable ruse de la conscience irritée par sa propre omniprésence, mais celle-ci

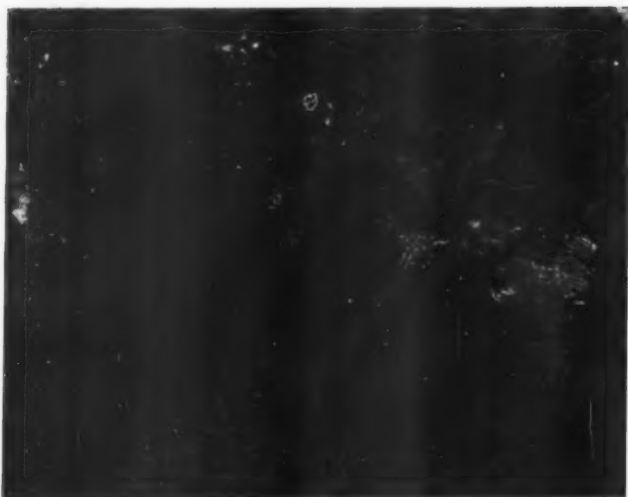
\* Il faut à cet égard féliciter les organisateurs d'avoir publié dans le catalogue de longs extraits des textes de Dubuffet et en outre le «mémoire sur le développement de mes travaux à partir de 1952», encore inédit.



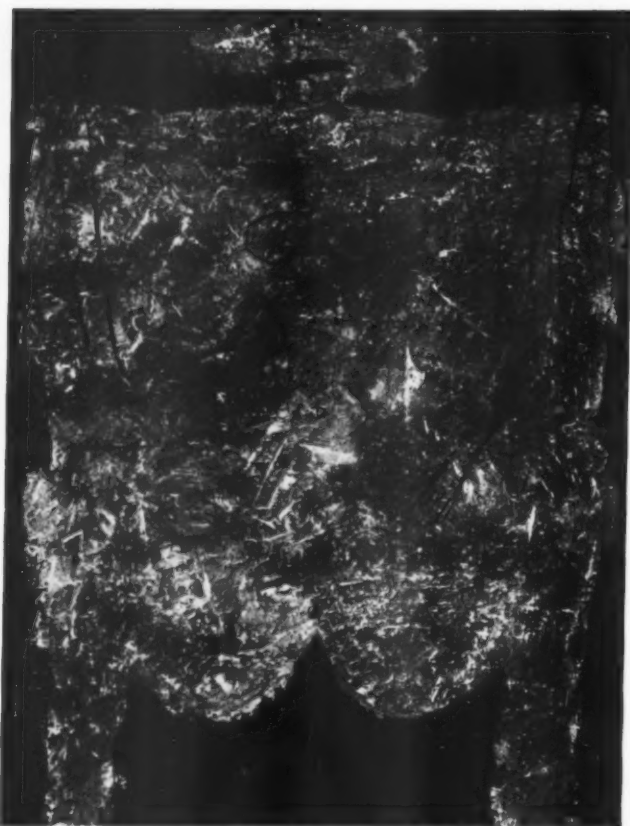
La piste au désert. Juillet 1949. Haute pâte sur marmite. 61 x 50 cm.



Table à la bouteille penchée. Août 1951. Huile sur isorel. 66 x 81 cm.



La chèvre égarée. («Lieux momentanées») Janvier 1953. Huile sur toile. 89 x 116 cm.



Corps de Dame, pièce de boucherie. Novembre 1950. Huile sur toile. 116 x 89 cm. (Sidney Janis Gallery, New York.)

ne pourra jamais complètement se défendre de soi. Celui qui s'enchantait en compagnie de «Monsieur Macadam» et se perdait parmi les «paysages grotesques» sait bien que le paradis de l'ingénuité est définitivement perdu, mais il joue un instant à y croire et feint de succomber à la formidable machination de Dubuffet: l'entreprise du peintre repose sur la connivence.

On comprendra mieux encore le procès de Dubuffet en le comparant à celui de certains écrivains, comme Céline ou Queneau, qui ont voulu rénover le langage littéraire à l'aide de la langue parlée et de «l'orthographe phonétique», comme le peintre les images convenues de la peinture par la représentation mentale et le graffiti. Queneau décrit fort bien le mécanisme en évoquant «la constitution d'une nouvelle langue, nouvelle beaucoup plus encore par la syntaxe que par son vocabulaire, nouvelle aussi par l'aspect, une langue qui retrouvant sa nature orale et musicale deviendrait bientôt une langue poétique et la substance abondante et vivace d'une nouvelle littérature... puisque nos langues sont des formes populaires, vulgaires, parlées». Ici et là il s'agit de retrouver les mêmes valeurs de fraîcheur et d'authenticité. (La justesse de notre rapprochement est d'ailleurs confirmée par le fait que Dubuffet

s'est lui-même adonné à l'orthographe phonétique et a illustré de graffiti ses propres textes; ceux-ci, tel «oukiva trene sebot par Jar Dubufe» ne le cèdent en rien aux œuvres de l'auteur de «y en a qui maigrissent sulla terre».) Ici et là toute spontanéité est bannie au profit d'un exercice de dédoublement, car, comme dit Céline «Rien n'est plus difficile que de diriger, dominer, transposer en langue parlée, le langage émotif, le seul sincère, le langage usuel en langue écrite, de le fixer sans le tuer.» Mais lorsque Queneau reconnaît que «ce sont presque toujours des bourgeois qui ont écrit (ou tenté d'écrire) en langage parlé», il est tout près d'avouer ce que Dubuffet nie que leur art à l'un et à l'autre s'adresse à la délectation des clercs. Car, en fait, Dubuffet a beau affirmer qu'il œuvre pour un public populaire, il faut d'abord connaître l'histoire de l'art occidental pour goûter sa savante simplicité, tout comme il faut avoir été rassasié d'humanités pour savourer les «fautes» d'orthographe ou de syntaxe.

On reprocherait justement à Dubuffet de s'enfermer (comme Queneau) dans le cercle de la culture, qu'un Pollock (ou un Ginsberg) a su rompre, s'il demeurait sur ce plan. Mais il dépasse cet art éscatologique et intelligent qui s'aventure parfois au bord du tragique par le biais de la dérision. Son enquête passionnée parmi le dérisoire n'est en fait qu'un alibi qui l'entraîne finalement à un autre niveau de signification: l'insignifiant donne soudain accès à ce qui est le plus chargé de sens. A force de peindre des bonshommes grotesquement perdus dans des paysages ou des figures humaines abimées comme des murs, il finit par mépriser les interférences de la forme et du fond et traiter ceux-ci comme une totalité. Et progressivement, à partir des derniers portraits et des «paysages grotesques» se révèle l'importance de ce milieu d'indifférenciation, de cette image secrète et fondamentale qui est celle de la terre.

Elle passe par une série d'avatars successifs et apparaît pour la première fois sous la forme des «corps de dames» qui rappellent assez les divinités primitives stéatopyges. Les organes sexuels sont à peine indiqués par de sommaires incisions dans ces masses, suggestives seulement par certains de leurs contours et la disproportion entre le corps d'une part et la tête et les membres de l'autre. Dans les premières toiles (la «coiffeuse», la «fille au peigne» ou «l'incertaine»), la forme au remplissage indifférencié se découpe nettement sur un fond, tandis qu'ensuite avec «botanique et géographie» ou «court-circuit bleu» on assiste à la rupture des contours, au débordement et à l'engloutissement de la forme parmi le fond. Ils se confondent dans ces extraordinaires bruns rosés propres au seul Dubuffet «ces inquiétants roses dérisoires... qu'il s'entend



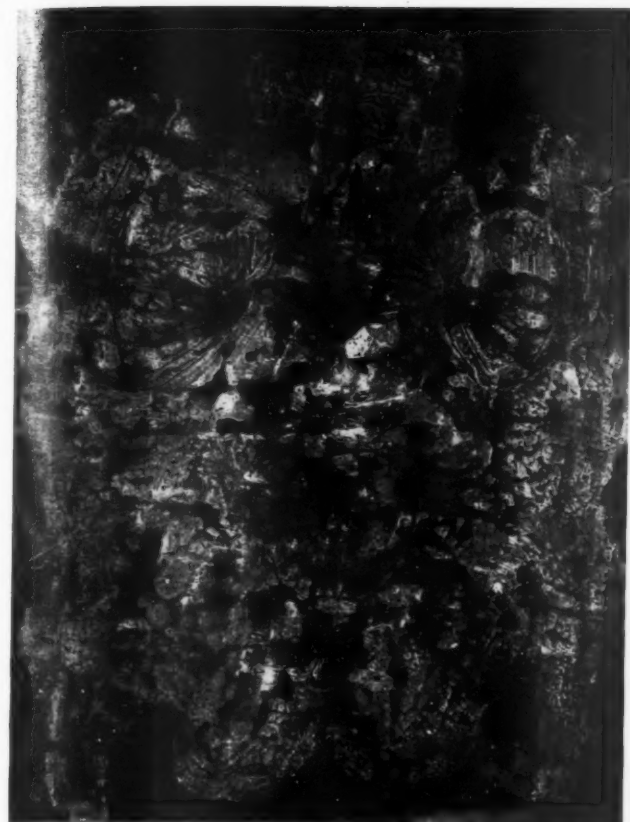
Botanique et Géographie. Corps de Dame. Décembre 1950. Huile sur toile. 116 x 89 cm.



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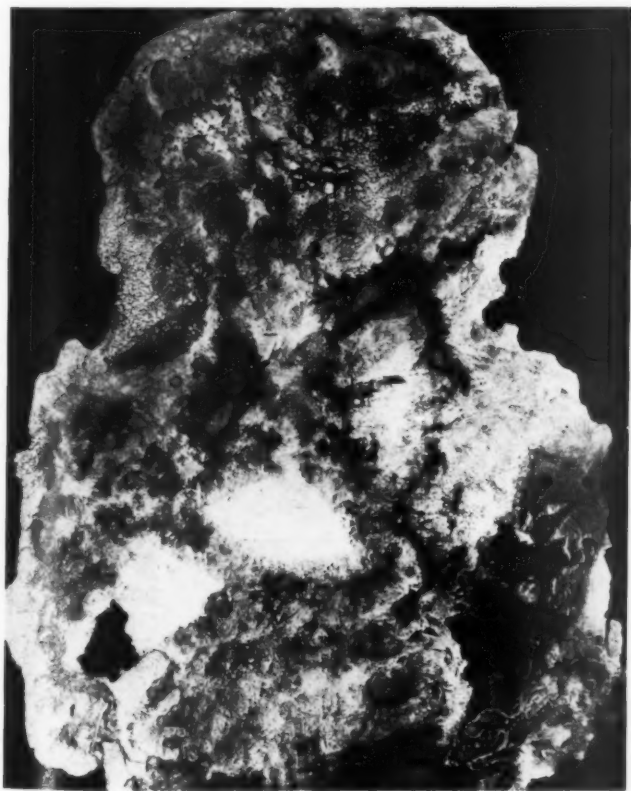
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Concentration fluidique. Corps de Dame. Février 1951. Huile sur toile. 116 x 89 cm. (Collection Alfonso Ossorio et Edward Dragon.)

à tenir aux limites du supportable, étant à demi-charmeurs et à demi-odieux», si bien évoqués par le peintre à propos de Miguel Hernandez. Et cette couleur riche de symbolisme et d'ambigüités achève de faire des «corps de dames» autant d'images de la terre-mère, nourricière, sexuelle et dévastatrice comme le ventre maternel est symbole à la fois de sécurité et de traumatisme.

La seconde incarnation de la terre se produit en 1952, avec la série des «sols». A partir d'un fond presque complètement indifférencié,



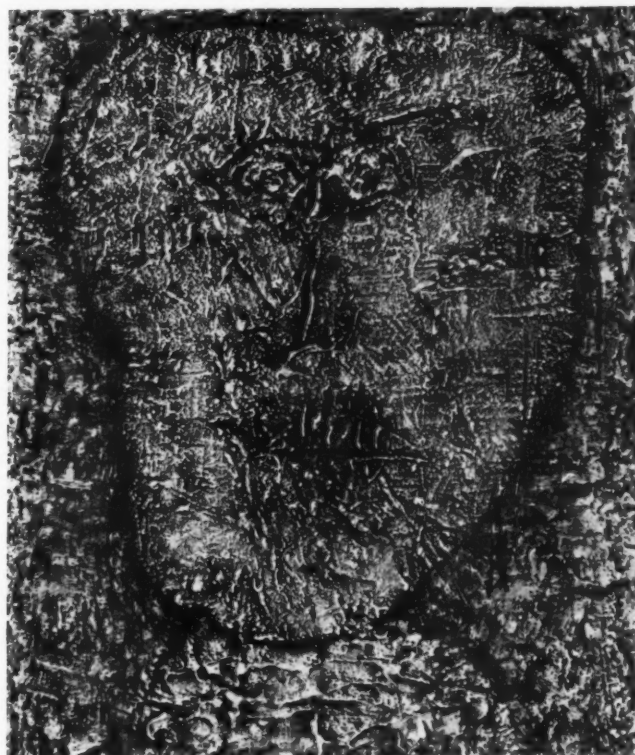
Chevalier de nuit. Juillet 1954. Huile sur toile. 92 x 73 cm. (Collection M. et Mme Richard Rodgers.)



Tourbillon, Court-circuit bleu. Corps de Dame. Février 1951. Huile sur toile. 116 x 89 cm. (Sidney Janis Gallery.)

où quelques craquelures ont commencé à remplacer les graffiti («paysage du mouvant») des concrétions vont surgir. Elles sont indéfinissables, mais excluent radicalement la dérision ou l'ironie. L'«Oberland», «natura genitrix», la «pierre aux figures», chargés de fossiles sans identité font mieux encore que l'épisode de la bible revivre une des plus vieilles terreurs de l'homme: la terre pétrificatrice qui cristallise une pensée aussi bien qu'un chien.

Le processus se poursuit sous une forme moins tragique avec les «assemblages». Un instant la terre est synonyme d'une végétation



Mauvaises nouvelles. Janvier 1952. 60 x 51 cm. (Collection Daniel Cordier.)

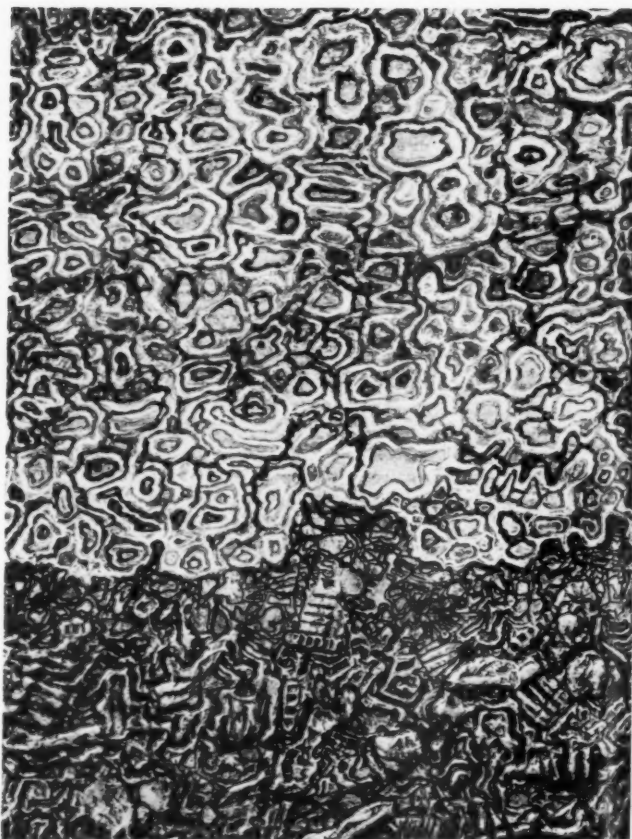


Natura genitrix. Juillet 1952. Isorel. 130 x 162 cm.



Pierre aux figures. (Liée à la série «Sols et Terrains».) Juillet 1952. Isorel. 116 x 89 cm. (Collection Georges Limbour.)

qui s'exerce même à envahir les visages. Mais très vite l'univers minéral reprend le dessus et du pays des herbes et des lichens on passe à celui des cailloux et du sable. De l'un à l'autre se poursuit la même enquête littéraire, mais, parmi les pierres, les accidents se raréfient pour disparaître complètement lorsque celles-ci se transforment en poussières. Telle est la genèse des «texturologies» auxquelles je n'ai pour ma part jamais trouvé de charme et que ne tenterai donc pas défendre ici. Mais il me paraît absurde de comparer ces peintures comme on a pu le faire dans cette même revue, à des œuvres dont les systèmes de références sont autres. Dubuffet n'a jamais fait de contre-sens sur la peinture



Terre et ciel. Juillet/Août 1952. Peinture. 105 x 78 cm.





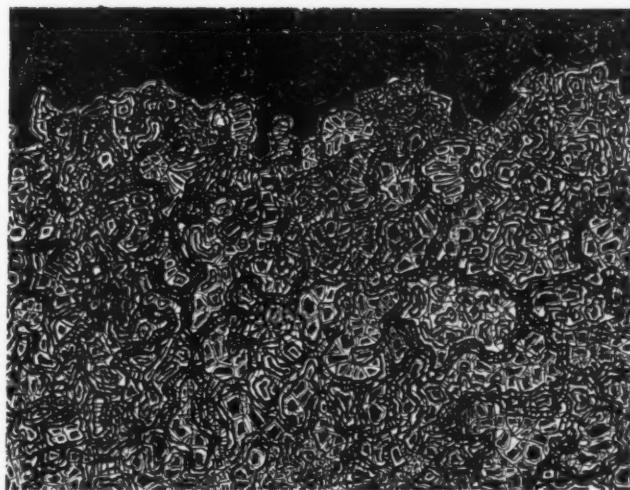
L'Oberland. Avril/Septembre 1955. Isorel. 195 x 100 cm.



Cristallisation du chien. Décembre 1954. Dessin à la plume. Encre de chine. 38 x 50 cm. (Collection Alphonse Chave, Vence.)



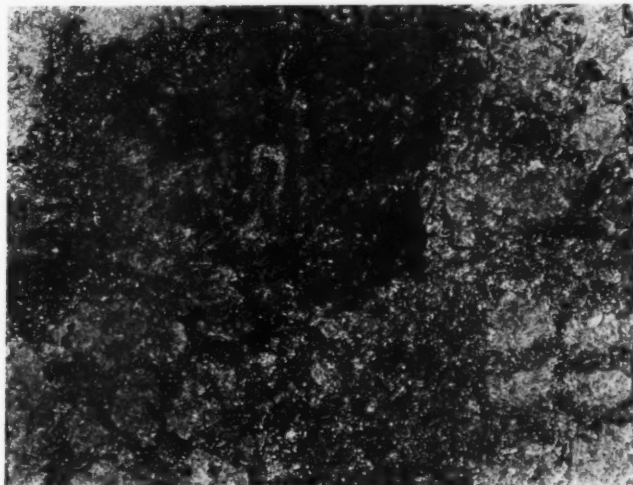
L'Esterel. Mai 1955. Peinture. 116 x 89 cm.



Terres éclatantes. («Terres radieuses».) Octobre 1952. Dessin encre de chine. 65 x 50 cm.



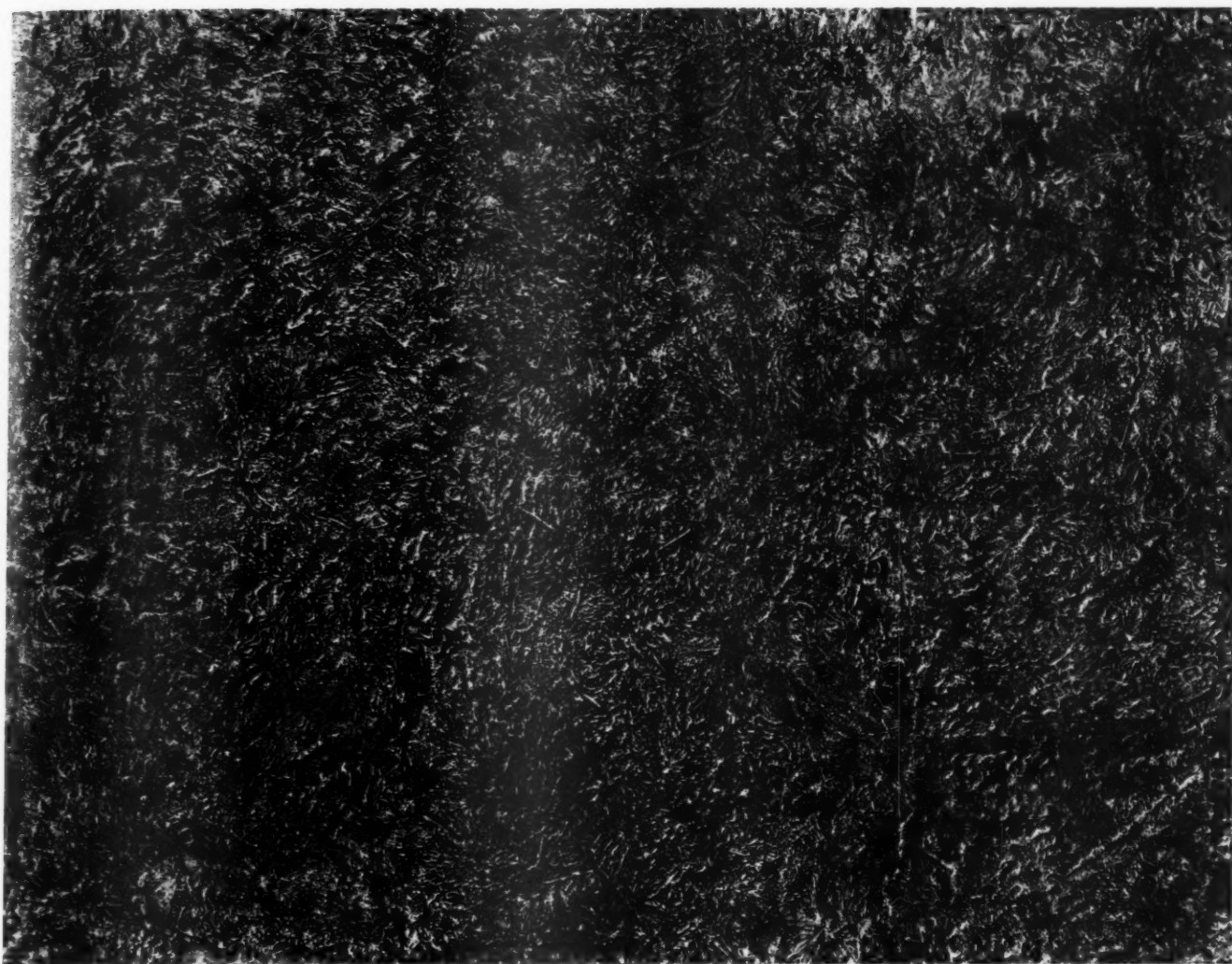
Court l'herbe, sautent cailloux. Juin 1956. Tableau d'assemblage. 201 x 154 cm. (Collection Jacques Ulmann.)



Le Téton. («Matériologie».) Août 1960. Papier mâché, papier d'argent et pâte plastique. 89 x 116 cm.







Mur végétal. («Matériorologie»). Novembre 1959. Éléments botaniques, isorel sur chassis. 200 x 150 cm. (Galerie Daniel Cordier.)



«Pince bec». Juin 1960. Papier mâché. Hauteur 95 cm.

américaine de l'«all over», parce qu'il ne s'y est jamais intéressé, et qu'à l'encontre de celle-ci son propos était précisément de s'attacher à l'ambiguïté et à l'incertitude des rapports liant les différents éléments de sa toile. Son problème n'était pas plus de créer un équivalent non conventionnel de la réalité extérieure que de produire un effet plaisant de chatoiement. (Et son entreprise ne peut davantage être assimilée à la démarche de Tobey qui part d'une expérience impressionniste pour poser la question métaphysique de l'un et du multiple.)

Car le sens véritable des «texturologies» apparaît avec les «matériorologies», le troisième moment culminant dans la mythologie de Dubuffet. En dépit de quelques papiers d'argent scintillants voici les matières les plus ingrates que le peintre ait maniées, et si matérielles aussi qu'il en a fait simultanément des sculptures. Ces tableaux plus noirâtres que bruns, nous introduisent au cœur d'un monde excrémental et nous livrent cette fois la terre comme lieu de toutes digestions et putrifications.

\* \* \*

Ainsi Dubuffet est le seul peintre vivant qui se soit attaqué aux grands mythes de l'inconscient. Ses travaux se placent sur le même plan que ceux de Paul Klee; mais il a refusé la sublimation et au mythe du ciel préféré ceux de la terre. Cependant pour parvenir à les dévoiler un détour lui a été nécessaire: il a atteint les images mythiques fondamentales en explorant les images dérisoires auxquelles la culture refuse valeur et signification, exactement comme le psychanalyste découvre l'inconscient de son malade sous le propos en apparence le plus insignifiant. Aussi à l'intérieur du mouvement contemporain de révolte contre la tradition picturale de l'occident, on peut considérer que le littéralisme mental est chez Dubuffet l'équivalent du «laisser être» de la peinture chez d'autres. Et la ruse de Dubuffet le conduit à l'appréhension d'un univers déjà médiatisé par la conscience, mais universel et jusqu'ici inexploré.

A selection of paintings from the Dubuffet retrospective exhibition organized by the Kestner - Gesellschaft, Hannover, and recently presented in the Kunsthhaus, Zürich

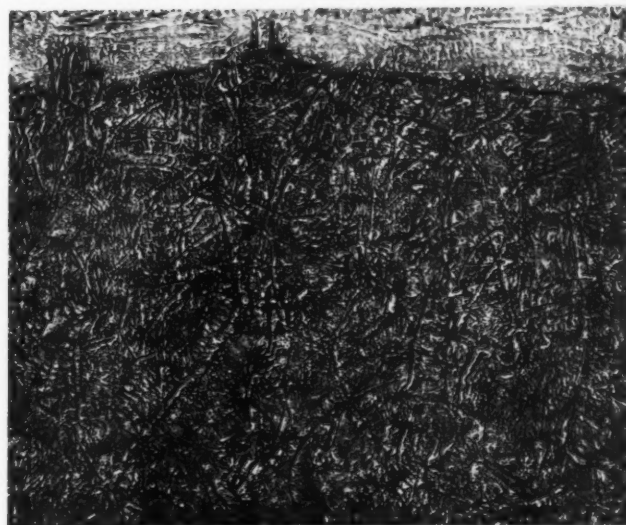


L'Extravagante. 1954. Oil on canvas. 92 x 73 cm. (Pierre Matisse, New York.)





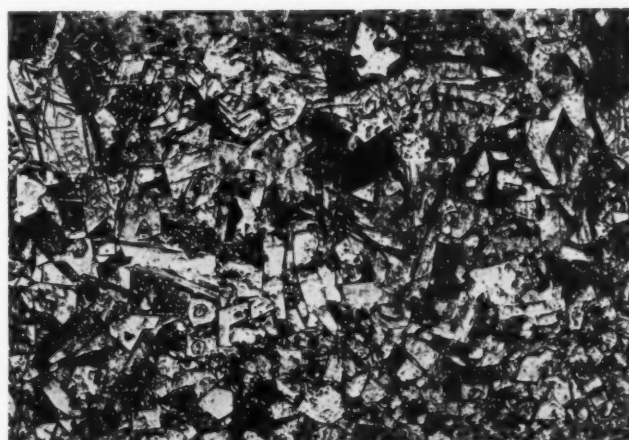
Quatre messieurs en auto. Février 1946. Huile sur papier. 82 x 102 cm.



Pain de la Terre. 1953. Huile sur toile. 92 x 73 cm. (Galerie Daniel Cordier, Paris.)



Scorieuse. Juin 1946. Matières diverses sur toile. 73 x 60 cm.  
(Collection Dr. U. Kottmann, Solothurn.)



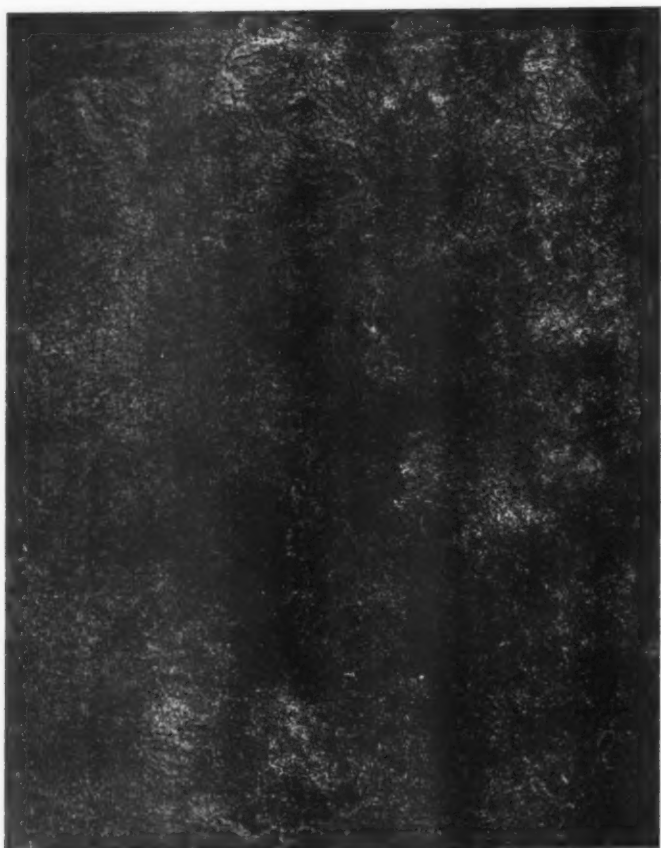
Mirandoliana. 1957. Tableau d'assemblage. 95 x 135 cm.



Pierre de vie. 1952. 77 x 104 cm. (Collection Kunsthaus, Zürich.)



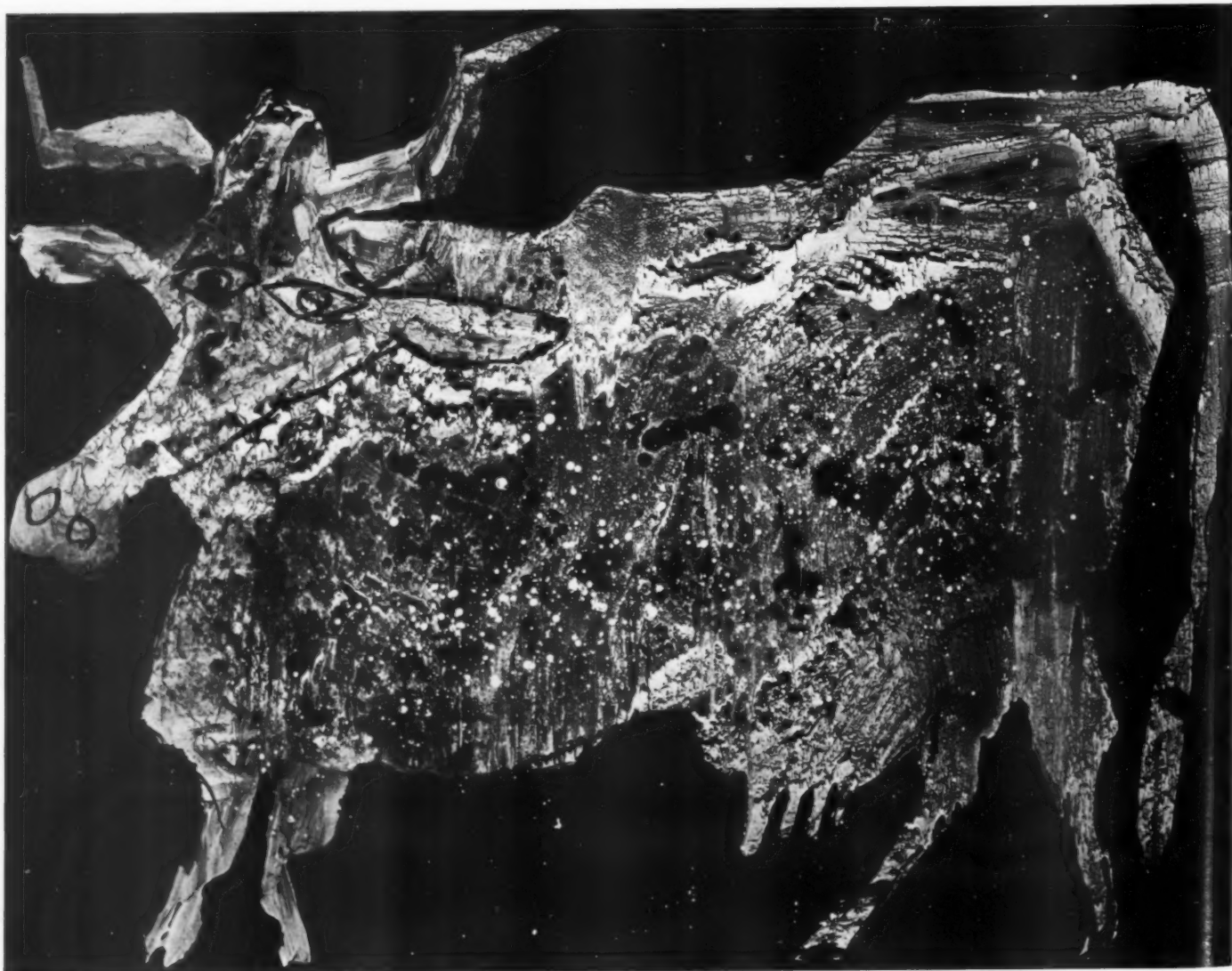
Topographie, pierres sur le chemin. Novembre 1958. Tableau d'assemblage,  
gouache sur papier marouffé sur toile. 49 x 63 cm. (Galerie Berggruen, Paris.)



La mer de barbe. Octobre 1959. Huile sur toile. 116 x 59 cm.  
(Galerie Beyeler, Basel.)



Le vase de barbe. Octobre 1959. Huile sur toile. 130 x 97 cm.  
(Galerie Beyeler, Basel.)



Vache, la belle encornée. Avril 1954. Huile sur toile. 116 x 89 cm.



# New York Letter

Irving Hershel Sandler

On entering the International Surrealist Exhibition, organized by André Breton and Marcel Duchamp at the D'Arcy Galleries, you punch a time-clock; watch some cackling chickens in a coatroom coop; look at a pile of half-burned logs but no fireplace, a telephone on the seat of a baby carriage, an upside-down bicycle attached to the ceiling and a paint-can ashtray; listen to recordings of Duchamp and a five-year old playing the Marseillaise, chopsticks and scales on a piano—off-key, haltingly, but with verve; almost trip on a castrated garden hose—the fearful image of the snake suburbanized. These antics are mildly amusing; not so long ago there was real squirting water, but today you must take care not to mess up the plush furnishings and, alas, the expensive looking pictures, all neatly identified (or mis-identified) on dangling price tags and labeled with little national flags. The atmosphere generated is more like that of an international trade fair than "The Enchanters' Domain".

Nearly all of the progenitors and old masters—Ernst, de Chirico, Arp, Dalí, Miró, Picasso, Man Ray, Tanguy, Gorky, Duchamp, Matta, Giacometti, Magritte, Picabia, Masson—are there and their works for the most part look good, but many have died or have left the fold. The recent replacements are dull, a criticism that becomes doubly damning when applied to a group dedicated to "affirming the incredible". Copley, Carrington, Trouille, Parent, Maréchal continue to contrive primitive scenes of the unconscious and the bizarre; Albagnac and Bellmer, meticulous biomorphic figments, and Brauner and Schröder-Sonnenstern, prosaic caricatures. Baj and Biasi paint Art Brut derivations and Götz, Lacomblez, Fahlström, Reuterswärd, Granell, Hauchecorne and Dax embellish pedestrian abstractions with patinas of frottage, decalcomania, etc. Ellouet presents a plain abstraction, indistinguishable from hundreds of pictures by painters who do not choose to be called Surrealist. Among the works by younger artists, only those of Rauschenberg and Johns look alive. Ortman, Stankiewicz, Nevelson and other so-called Neo-Dadas—whose relation to Surrealism is less peripheral—are omitted.

A show as large as the present one—some 150 works by 60 artists—is of historic interest, but its promoters mean to begin a renaissance. Edouard Jaguer, in one of the introductions to the catalogue, claims that "'action painting', 'art autre', 'informel', or 'tachisme'" has "shot its bolt". He ends his statement with: "The TOURNAMENT OF THE ENCHANTERS is not ended." There can be no question that the Surrealist spirit persists and will probably continue to do so, but the particular kind of enchantment exhumed in this display stopped enchanting long ago. Jaguer realizes this for he writes that the development of informal art came as "a simultaneous reaction against the 'literary' character of the surrealist image, or the 'formalism' of abstract-construction". However, the conditions that caused Surrealism's original decline have not changed. Neither has its habit of wishfully thinking that outmoded manners might appear fresh if and when existing advanced styles wear themselves out.

A reaction against Cubist "aesthetics" caused most of the Surrealists to adopt an illustrational and illusionistic realism, "the rehabilitation of academic art under a new literary disguise", as Clement Greenberg phrased it. A number, however, understood that the rejection of Cubism carried with it the imperative of creating a new pictorial strategy. Automatism, the most original invention of Surrealism, effected basic changes in the use of medium. It provided a method as revolutionary as the novel subliminal content. However, the Surrealist group as a whole has played down this tendency, and continues to do so—Masson, for example, a pioneer of automatism is not represented with his free-associational works in the D'Arcy exhibition. Painters who were influenced by Surrealism but who never accepted it in a programmatic way—Gorky who is in the show, Pollock and a number of other Abstract-Expressionists who are not—developed the possibilities of spontaneity in art most radically. The newly initiated Surrealists who have embraced abstraction lack the talent, dynamism and vision to expand further the limits of automatism; their works look conventional and tame. Paradoxically, it was artists such as Gorky and Pollock who realized



Yves Tanguy: Gouache. Collection Mr. and Mrs. Allan Emil. (D'Arcy Galleries, New York.)

that a concern with pictorial values need not conflict with the exploration of the unconscious, the realm of the irrational and the extraordinary. The canvases of Gorky, for one, stand out because he grasped that the painting itself—its vitality and energy, the way it projects—has to be marvelous, or, no matter what its subject, it will fade into the wall. This "Ingres of the subconscious", as Ethel Schwabacher called him, was able to be impulsive without sacrificing the control developed in his long Cubist discipleship, but then Gorky was a surrealist artist, not an artistic Surrealist.

## A Selection of One-Man Shows

The bull ring and the picture space become metaphors for one another in the recent works of Elaine de Kooning at the Graham Gallery. She does not illustrate the bullfight but enacts it, playing all of the roles. The bull, however, is the protagonist, at once the symbol of power and movement, of sacrifice and death. In "Quedado", the animal stands motionless, as if with the recognition that he hasn't been able to figure the angles. Things didn't work out, but he'll give it another try the only way he knows how. In "Arena", he charges down the center of the canvas and out at the viewer who escapes to the right and around the fleshless blur of the matador into the painting to witness, whether he likes it or not, the final agony. The tragic game with all of its futility, dignity, violence, elegance, desperation, courage and immediacy is exuberantly dramatized in the collision of expansive streaks of dry and translucent New Mexican yellows and ochers; vivid costume grandstand reds, magentas and vermillions, and brutish blues and blacks. The huge size of many of these pictures—"Arena" is 10' by 20'—is in keeping with the scale of the public events that Elaine de Kooning paints. All is movement with the kind of explosive energy that the Futurists couldn't achieve with their finicky, serial lines of force. However, de Kooning captures not only the ferocity of the bullfight but also its ritual and finesse which is conveyed in the clarity of her painting.



Gorky: *Pastoral*. 1945. Oil on canvas. 25 x 32 inches. Collection Mr. and Mrs. Julien Levy. (D'Arcy Galleries.)



Max Walter Svanberg: *La femme sombre à la rencontre de l'animal porcelainier*. 1959. Oil on paper. 27 1/4 x 39 inches. (D'Arcy Galleries.)

Unlike the turbulence in Elaine de Kooning's pictures, the action in the canvases of James Brooks at the Kootz Gallery is restrained. Massive, loosely painted forms that move in from the edges jostle each other gently, expanding and contracting, probing for their shape and place. It is this adjustment of areas, unpremeditated yet careful, that gives these works their pictorial unity and presence. Shaded, nuanced colours augment the calmness in Brooks' paintings. Subtle gradations are articulated—made visible—without diminishing the over-all impact of a colour plane. Despite the reserve in these canvases, they are visually exciting. The shapes float in and out of focus in a way that continues to engage the eye. Even when equilibrium is achieved, the process of the work taking form seems to go on. The momentum of gradually shifting areas evokes imperceptible but vast natural rhythms—the erosion and growth of geological formations or cataclysms in slow motion. Brooks is a masterful lyricist; "Iago", "Jondol" and "Khao" are among the best canvases he ever painted.



Sidney Geist: *Faust*. Terracotta. Height 9 inches. (Tanager Gallery, New York.)



Elaine de Kooning: *Veronica*. Oil on canvas. 66 x 58 inches. Hallmark Collection. (Graham Gallery, New York.)

Larry Rivers (at the de Nagy Gallery) copes with one of the most perplexing problems that the contemporary artist faces: which of the millions of images that bombard the retina daily until it reels is worth painting. He solves it not by finding The Subject, but by choosing to paint whatever seems timely at a specific moment. The problem changes to: what's boring, what's exciting, what's square or hip. Rivers becomes an artistic and political seismograph—a new kind of social-realist. He remains a spectator, somewhat cool and detached, but passionately committed to touching the pulse of life around him. His way of painting is in accord with his aversion to boredom. Rivers has worked up a repertory of linear elements—like a letterer's manual—with which he extemporizes, combining them into fragments of reality, or erasing them. The erasures stand as parts of the picture. (Are they more or less interesting than positive forms?) Swaths of colour or of white blot out sections of the drawing, working both as colour (Who's looking at Matisse?) and as erasure. The white generally predominates; it





James Brooks: *Iago*. 1960. Oil. 67 x 72 inches. (Kootz Gallery, New York.)

represents nothingness when nothingness seems more appropriate than activity; intervals of time when Rivers wants to present an incident in sequence; or separations between simultaneous views of an event. Rivers reveals his decision making process—the personality of the artist at work. The revisions and palimpsests in his pictures make them look somewhat like pages in old masters' notebooks.

If Rivers does not judge the Deeper Value of the occurrences that provide him with subjects, his insights are penetrating, ironic and urbane. He also delights in being perverse. He gets tender and poignant when it is hip to be blasé (even the hip gets tedious) about the "Next To Last Confederate Soldier", painted in the next to last year before the centennial of the Civil War—at a time when America is in the throes of Integration and the African Question, and some fifteen years after Hiroshima. When the talk is of small speedy sports cars, he paints big snarling Buicks—the automobile of labor leaders who don't want to appear as plutocrats. In one series of pictures, his improvisational manner of working suggests the subjects. Instead of painting multiple views of objects, he selects objects such as playing cards—"Queen of Diamonds", for example—that already have multiple heads. In "Arab King at the U.N.: Hussein", the "king of spades" finds its real-life counterpart. This portrait is as whacky as anything Lewis Carroll ever dreamed of. The amazing thing about Rivers' canvases is that they remain fresh when the subjects become dated. The vitality with which his pictures are painted continues to animate them.

Robert Goodnough, like Larry Rivers whom he follows at the de Nagy Gallery, has created an ever-growing vocabulary of pictorial motifs which he combines in lively and inventive ways. But Goodnough is involved more with mediating between past and present art than with topical comments. Harold Rosenberg's remark about the pictures of Gorky applies to those of Goodnough: "Each of his works must constitute a decision as to what is living and what is dead in the painting of the past." Goodnough paints some of the most richly varied and knowledgeable canvases to be seen today. He bases one group on linear grids that have their origin in Cubism and Neo-Plasticism. Another series consist of flat, visceral forms that resemble cut-outs in the collages he has been making since 1953. In these last works, the volatile colour clusters produce their own impetuous design. At times, the one approach is used as a foil for the other. The lines that comprise a static, geometric pattern in "Summer No. 8" become free-wheeling and calligraphic in "Summer No. 9", breaking away from as much as they define the loosely painted, organic shapes. Goodnough moves easily from figuration to abstraction and back. In "People on a Beach", he assembles segments into clearly articulated figures, placing them in an atmospheric setting; in "Carnival No. 2", they are incorporated within an all-over linear structure, and in "Movement with Horses No. 2", Rubens' copy of Leonardo's "The Battle of Anghiari" is first obliterated and then recreated into a mountain of tumbling forms.



Larry Rivers: *Washington Crossing the Delaware II*. 1960. Oil on canvas. 7 x 9 feet. (Collection Museum of Modern Art, New York.)



Larry Rivers: *Buick Painting with P*. 1960. 5 x 4 feet. (Collection Georges Marci, Paris.) Photographs courtesy the Tibor de Nagy Gallery, New York.

Although Goodnough favors blues and pinks in recent canvases, he uses a full range of colour—dark and gloomy in "Spartan Women", pastel and gay in "Spring Landscape". Together, these pictures look like a group show; yet all have his individual stamp.

In his latest white paintings at the Roko Gallery, Louis Finkelstein has incorporated elements from his earlier landscapes and interiors—the lively dabs of "Sunny Day" (1957); the simplified planes of "Passeggiata Spoletina" (1958), and the nature rhythms of "Green Green, I Love You" (1959-60). He is not as concerned with the sense of a specific place in these white Abstract-Expressionist canvases but searches for a new space in the flux of trailed lines and impulsive triangular forms. Finkelstein is an intelligent and painterly artist; he appears to be at the beginning of a breakthrough to a personal style.

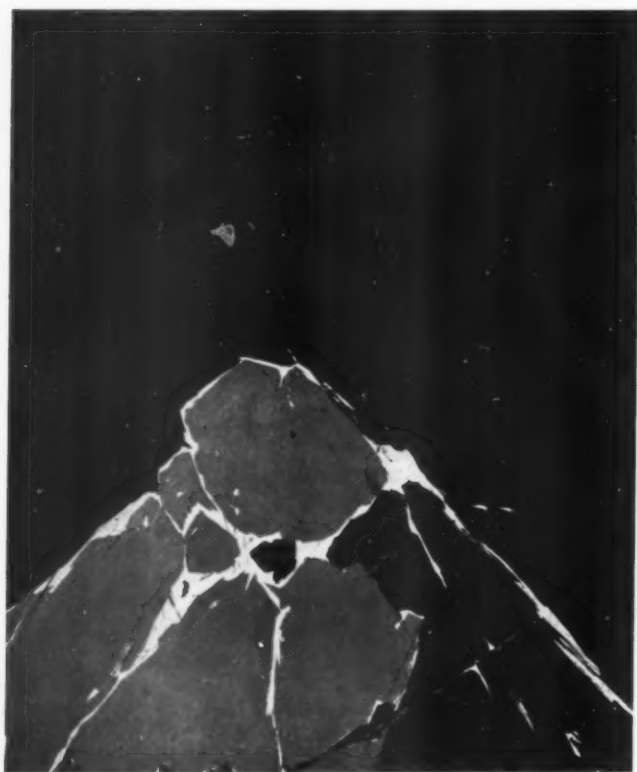
Hyde Solomon bases his canvases at the Poindexter Gallery on the late visionary works of Cézanne. His panoramic landscape and seascape images are dissolved in expansive, vibrantly coloured planes of parallel brush strokes. Pulsing rhythms that activate the entire surface build up into an ecstatic crescendo that reverberates beyond the picture limits. "Coast" and "Saratoga Woods" are Solomon's most compelling paeans to nature and painting.



Louis Finkelstein: Val Tessino. (Roko Gallery, New York.)

In new canvases by Kanemitsu at the Radich Gallery, nature is distilled into big, mobile, refulgently coloured shapes—the profiles of boulders in a poetic landslide. In "August", buoyant flat green fragments hurtle out from yellow at the viewer. In "Autumn Wind", one seems to look into the sun through the magnified silhouettes of foliage. The black forms in this work are so wedged together that the orange background appears as a web of molten crevices. Kanemitsu has succeeded in handling oil pigment with the fluency and refinement he achieves in his exquisite sumi ink paintings, a number of which are shown. He is on the way to creating a grand lyrical style.

In recent welded metal constructions at the new Stone Gallery, César explores the formal possibilities of truncated and eroded birds, people and animals. Found materials are reworked so that they do not call attention to their original state. Feather and scale motifs, geometricized and regularized, become structural units. The



Matsumi Kanemitsu: Mobster. 1960. Oil. 72 x 60 inches. (Stephen Radich Gallery, New York.)



Hyde Solomon: Coast. 1959. Oil. 56 x 50 inches. (Poindexter Gallery, New York.)



César: Petit panneau. (Allan Stone, New York.)

anguish and brutality in some of César's earlier works give way to a new elegance and harmony. In a group of small free-standing flat pieces, wing shapes are transformed into wall-like personages that have some of the mysterious presence of Giacometti's figures. None of César's latest experiments with compressed waste metal are included.

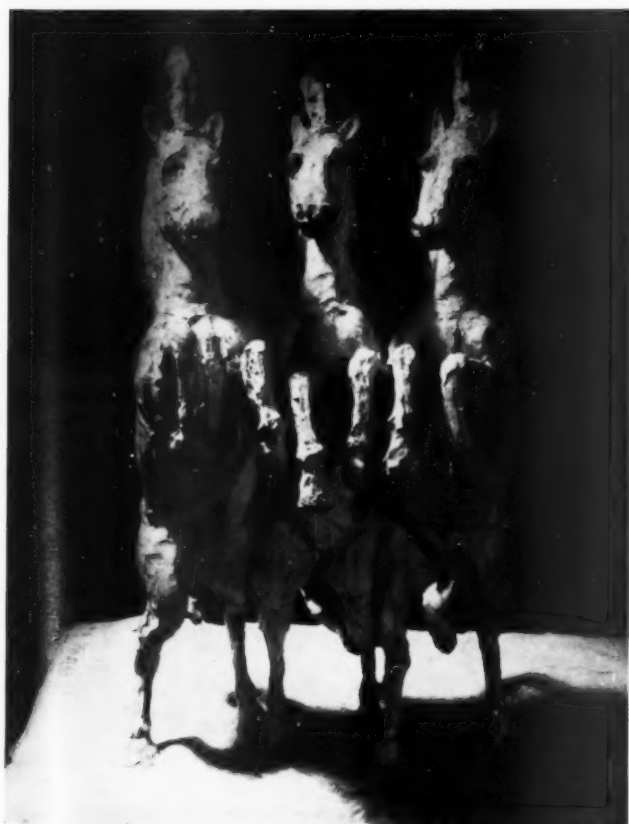
The hand is quicker than the eye in Sidney Geist's small terracottas at the Tanager Gallery. In a twist or squeeze of the fingers, he attempts to fix in clay that fleeting moment during which happy accidents turn out to be equally happy inventions. However, the judgement of whether to keep or to destroy the results of such moments is the eye's alone, and Geist's is sharp and clear. "Oyster",



Morandi: Still Life. 1953. Oil on canvas. 12 3/4 x 16 1/2 inches. (World House Galleries, New York.)



Morandi: Still Life. 1960. Watercolour. 9 1/2 x 13 inches. (World House Galleries.)



Yarnall: Horse Group. (Pietrantonio Gallery, New York.)



Brancusi: Jeune fille sophistiquée (left). 1928. Bronze with original base. Height 31 1/4 inches. (Right) Jeune fille sophistiquée. 1925. Wood. Height with base 29 1/4 inches. (Staempfli Gallery, New York.)

"Faust", "Imp", "Heap", "Head", "Twone" and "Cyclist" are witty and charming sculptures. In a series of ink-blot sketches that resemble Rorschach tests, Geist turns a psychological dialogue into a visual one, answering the automatic with a fanciful, precise drawing.

Manuel Rivera, a co-founder of the El Paso group in Madrid, constructs his "pictures" from jagged sheets of metal screening of varying thicknesses and densities. Dark areas, created by the overlapping of planes, are contrasted with light. Rivera's handsome wall hangings at the Matisse Gallery are basically formal; the associations evoked by the material itself are minimized.

Reproductions of Yarnall's circus performers and animals at the Pietrantonio Gallery have been featured in full-page advertisements in leading art magazines. The originals are deft and pleasant enough but not very profound.

#### Morandi, Brancusi

Giorgio Morandi's still-lives at the World House Galleries are informed by an intuitive geometry without intellectual artifice, and an ascetic sensibility, painterly but without virtuoso flourish. He poses ordinary jugs and pots like holy family portraits, and paints them with a passion that is private, tender and unswerving. If Morandi's pictures are peasant-like in their simplicity, they are also aristocratic in the elegant, restrained and subtle ways in which quivering close colours are related and are suffused in a warm delicate light. These modest tranquil works are at once corporeal and immaterial, intimate and detached, so familiar that they have become abstract. Morandi succeeds in creating an immobility that evokes the eternal.

A first-rate group of the works of Constantin Brancusi—some fourteen sculptures and thirteen drawings and gouaches, most of them from private collections in New York—has been assembled by the Staempfli Gallery. The subtle formal variations that Brancusi's work went through is evident in two versions of "Jeune Fille Sophistiquée", one of 1925 in wood, the other of 1928 in polished bronze on its original marble base. Also included are a realist "Tête d'Enfant", 1907; a superb "La Muse Endormie", circa 1909; a plaster cast of one of the several carvings of "Le Baiser", and two carved seats from Brancusi's studio that like his pedestals are remarkable sculptures in their own right.

#### Postscript

The opening to the public of the Albert C. Barnes Collection in Philadelphia is an event of major artistic significance. This collection with its 76 Cézannes, 126 Renoirs and many of the most important Picassos, Matisse, Soutines, Modiglianis and Pascins will shortly be available to the first 200 visitors every Saturday and one other day a week to be announced.





Earth Forge No. 2, 1955. Nickel-silver on monel metal. Length 54 inches. (Collection Brooklyn Museum.)



Sea King, 1955. Nickel-silver on monel metal. Length 42 inches. (Collection Albright Art Gallery, Buffalo, N.Y.)

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# Seymour Lipton

## Odyssey of the Unquiet Metaphor

Albert Eisen

The course of Seymour Lipton's art over the past thirty years has been from illusion to allusion, from the literal to the metaphorical. Following his socially conscious art of the 1930's, Lipton explored the area of violent myths in the 1940's, and within the last decade his concerns have been with the biological and historical. In his art there is constantly an awareness of the difficulty of the life process and an urge for the celebration of existence. Nature as well as man has been made a full subject of his sculpture. There is a seriousness and depth to his botanical constructs that rivals the human in importance. Since the war the conceptual models Lipton has evolved to interpret reality in his art have dealt with the invisible mysterious inner life of man, nature and the machine. To give artistic form to these models of thought, Lipton has developed since 1945 his own version of the sculptural metaphor that in this century has appeared in Brancusi, Duchamp-Villon, Arp, Lipchitz, Moore, and more recently in Smith, Lassaw, and Roszak. For Lipton the metaphor is a set of correspondances that not by direct resemblance, but in mood, feeling or gesture uniquely joins together aspects of seemingly unrelated objects. This kind of visual imagery is neither concrete nor abstract for the sculptor. It has become a form of depth language, open-ended and ambivalent in its references, its meaning never operating fully on the level of verbal discourse. The onset of such a work of sculpture involves free association, and as counter themes emerge, they are "lived into" by the sculptor and sensed as a possible metaphor or analogue. The image induced in his mind is then the guide by which he structures the final form. The sculpture's subsequent evolution still depends upon chance and feeling, but it is never an unchecked guttering out of psychic impulse. This process is an adventure in which the forms change and intensify with the sculptor's sensuous and intellectual involvement.

A selection of Lipton's work done in the last decade permits the plotting of his explorations. His mature or "signature" style began to appear in 1951 with his adoption of the medium of bronze and nickel silver on sheet steel and monel metal. (I have dealt more

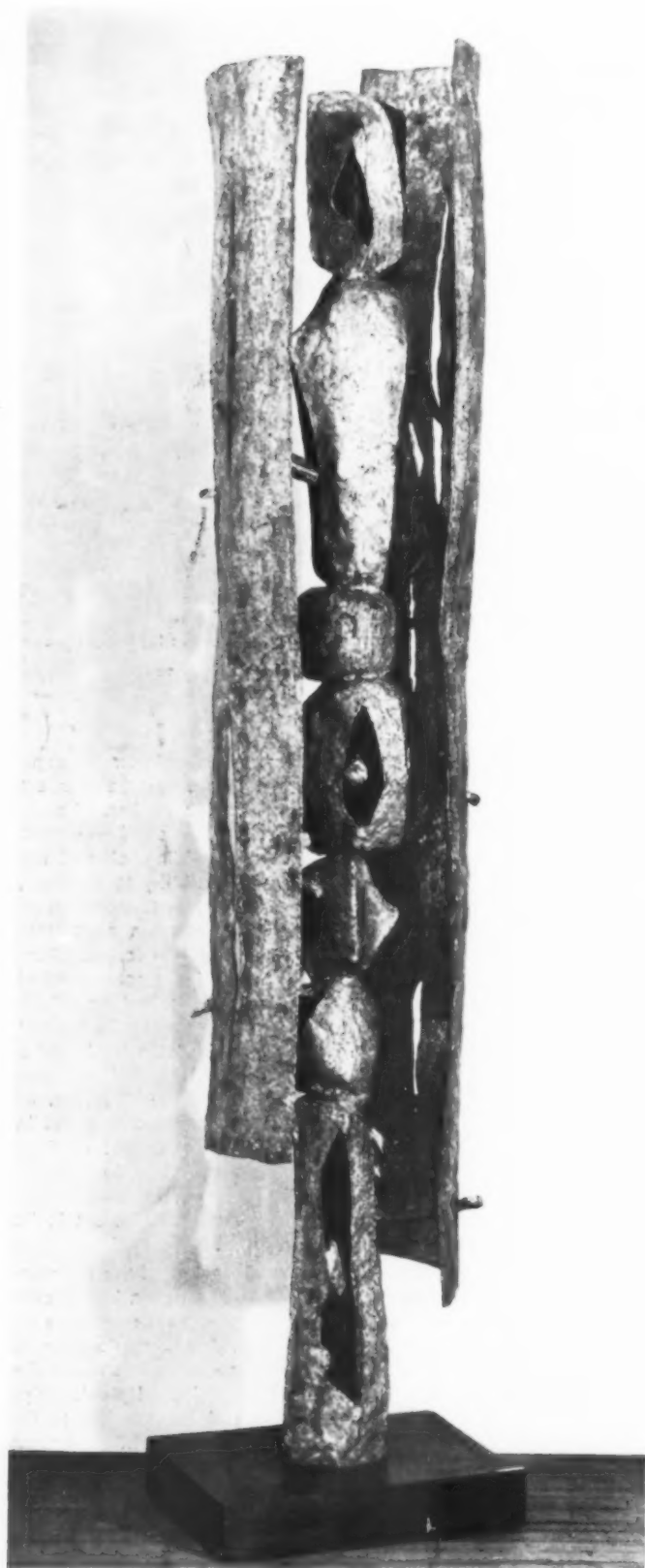


Diadem, 1958. Bronze on monel. Length 43 inches. (Collection Baltimore Museum of Art.)

fully with the context in which Lipton's art emerges in a monograph now in preparation.) "The Cloak" of 1951, is the first major effort in bronze covered sheet steel. Lipton's decision for brazed steel was part of his solution to a complex problem. In steel he sought durability and strength; working with arc welding offered the means by which to give freer play to his sensibility to structure, and the workable sheet metal surfaces incited him to more extensive involvement with closed and open form. The totemic character of "The Cloak" continues Lipton's style of the late forties when, prior to Smith and Roszak, he had begun his large scale vertical configurations. The concept of interior shapes flanked by shield-like forms had already been tried in a lead sculpture of a "Head" in 1944. "The Cloak" is not a static enclosure, as is so much of the hermetic sculpture of the late forties and fifties. The flanking copes are pierced by pod forms. The core is a vertebral column of irregularly disposed shapes that appear as mutual conjugates in various states of parturition. Openings in these shapes disclose pointed forms which give a sharp disquieting edge to creative force. It is a compressed image of silent aggressive evolution, of perturbation between container and contained, ambivalent in its allusion to nature, to plant forms and to man.

Just as the papyrus column was a cultural symbol of the regenerative forces of nature in ancient Egypt, we have seen in this century individually conceived ideograms of growth such as those by Arp, Lipchitz and Lipton. By contrast with Arp, Lipton's view of growth is not that of tranquil unblocked pressure, but is rather the product of strife. As organisms and esthetic objects, Lipton's sculptures are uniquely tough. Their asymmetrical construction, as for example in "The Cloak", evokes the difficulties of birth, suggests the maturing militant independence of forms within the parent, and increases in esthetic value through the complex spatial intervals of the partially open form. The richness of effect achieved with minimal means in this important work fore-shadows the sculpture that will follow. Its components are basically of four different sizes and the span from the smallest to the largest is relatively

large, but this will not be a constant in Lipton's style for as he progresses the basic components become closer in measure and increase the unity of his work. Lipton consistently gives his forms a restrained but vibrant and resilient integument. The surfaces are rough, often pitted, never machine-like, yet they are homogeneous. Although they invoke sensuous experience, they do not obscure our awareness of the three dimensional property of the form. (Lipton once referred to himself as a "modelling constructivist".) The rough finish gives actual structural strength, but it also suggests overtones of the irregularities in nature. Another element of his style is



Cloak, 1952. Bronze on steel. Height 8 feet. (Private Collection, New York.)

the use of curved and curving shapes, often relating to each other as convex to concave. Never do two adjacent shapes move in the same plane. (A style characteristic that goes back to his figural work of the thirties.) By this formal means Lipton seeks to convey his sentiments of unrest in nature. These cupped shapes, which we may contemplate simultaneously from inside or outside, are the partial containers of his meaning. They insinuate the unseen, giving the sculpture poetic dimension. Since 1957, however, Lipton has introduced an insistent counterplay of irregular straight and curved forms.

"Earth Forge No. 2", of 1955, is another of the frequent interpretations of the theme of germination. Lipton has stated that he wanted the effect of a simple enveloping horizontal enclosure around a mechanical screw-like core. His conception is of the hidden areas in the earth's bowels where life is sown, the bud still contained within the soil with the as yet unfulfilled promise of opening. Here the parts are no longer of differing measure and span as in "The Cloak". "Earth Forge No. 2" is composed with a continuum of form that carries with it a reduction of elements. Lipton's strength is the composition of graphic architectonic sculptural imagery whose concision is like an emblem, impressing itself readily and indelibly upon the eye. His compositions have a tautness unknown in Roszak, Ferber and Lassaw for example. His designing is not a drawing in space, but is the moulding of strongly edged planes and volumes in visually efficient combination. The angular viewing of his sculptures reveals both subtle and forceful construction of omni-directional projection. In a period that has produced great quantities of sculpture, Lipton's are among the few that are individually memorable.

Although the image of "Earth Forge No. 2" seems unalterable, Lipton's inventiveness permitted a remarkable reworking of the theme in "Earth Loom" of 1959. Like its predecessor it is a metaphorical statement of the stirrings of life in the earth's womb. The metaphor here is a kind of organic machine, interweaving suggestings of fan belt, root and flower. Crossing horizontal and oblique movements, thrust and recoil, are the violent counter-play needed by Lipton's thought and esthetic, which are unsympathetic with the quietist imagery of Brancusi. The soft volute seen in the "Earth Forge" has in the present work been drawn tight, given sharper edges and rapid junctures. The more masculine mood of "Earth Loom" is enforced by a somber, less luminous patina. Tension is more acute, due perhaps to the raw juxtaposition of hollows and the rugged surfaces whose forceful separation created them. Lateral pulls are more evenly weighted in the second work and the inclined flower-like form provides a surprising counterpoint.

Pendant to the themes of germination are those of fruition, the so-called "Bloom" series, beginning with the "Jungle Bloom" of 1951, then followed by "Sanctuary", 1953, "Dragon Bloom", 1955, "Desert Briar", 1955, and "Diadem", 1957. Esthetically and genetically this series relates to "The Cloak", and the two "Earth" themes. While the blooms belong to no single phylum, Lipton has not sought an ideated image nor does he propose an essence of nature. As he works he is conscious of sharply defined planes and shapes that oppose the amorphous or naturalistic forms inspiring them. He considers this a necessary stylization, permitting "an ironic tension", as he refers to it, between something in nature and something that is sculpture as an autonomous object. His growths are hybrid issues from an imagination fertilized by such sources as the Bronx Botanical Garden, the Museum of Natural History and the National Geographic magazine. The blooms are hopeful subjects, perhaps in atonement for earlier images of destruction. For example, the hooked, pointed form that had mordant connotations in the "Moloch" series of the 1940's, becomes a soft gesture of nascence in "Diadem". Lipton's flora pass through multiform stages that induce disparate associations: "Sanctuary" evokes feelings of embrace or protection of fragility, while "Diadem" is an ecstatic burst, an eclipse. "Dragon Bloom" is a visual rhyme of vertebrae, helmets and gothic heraldry. The life gesture of "Desert Briar" is an aggressive stance defying omnipresent death. All of the "Bloom" sculptures experience levitation and release from earth bounds by means of their inverted tapering bases that seem to spring from, rather than press against their supports. Whatever associations they may evoke, none of these images is totally extroverted. There is always a residue of discrete meaning, an expectancy of more beneath the surface.

Lipton is a reactive artist, responsive to the moment as well as to the past. Almost anything visual can start a train of possible image formation, such as seeing a photograph from the New York Times Magazine Section lying upside down across the living room, draw-





Earth-Loom, 1959. Bronze on monel. Width 38 inches. (Collection Detroit Institute of Fine Arts.)



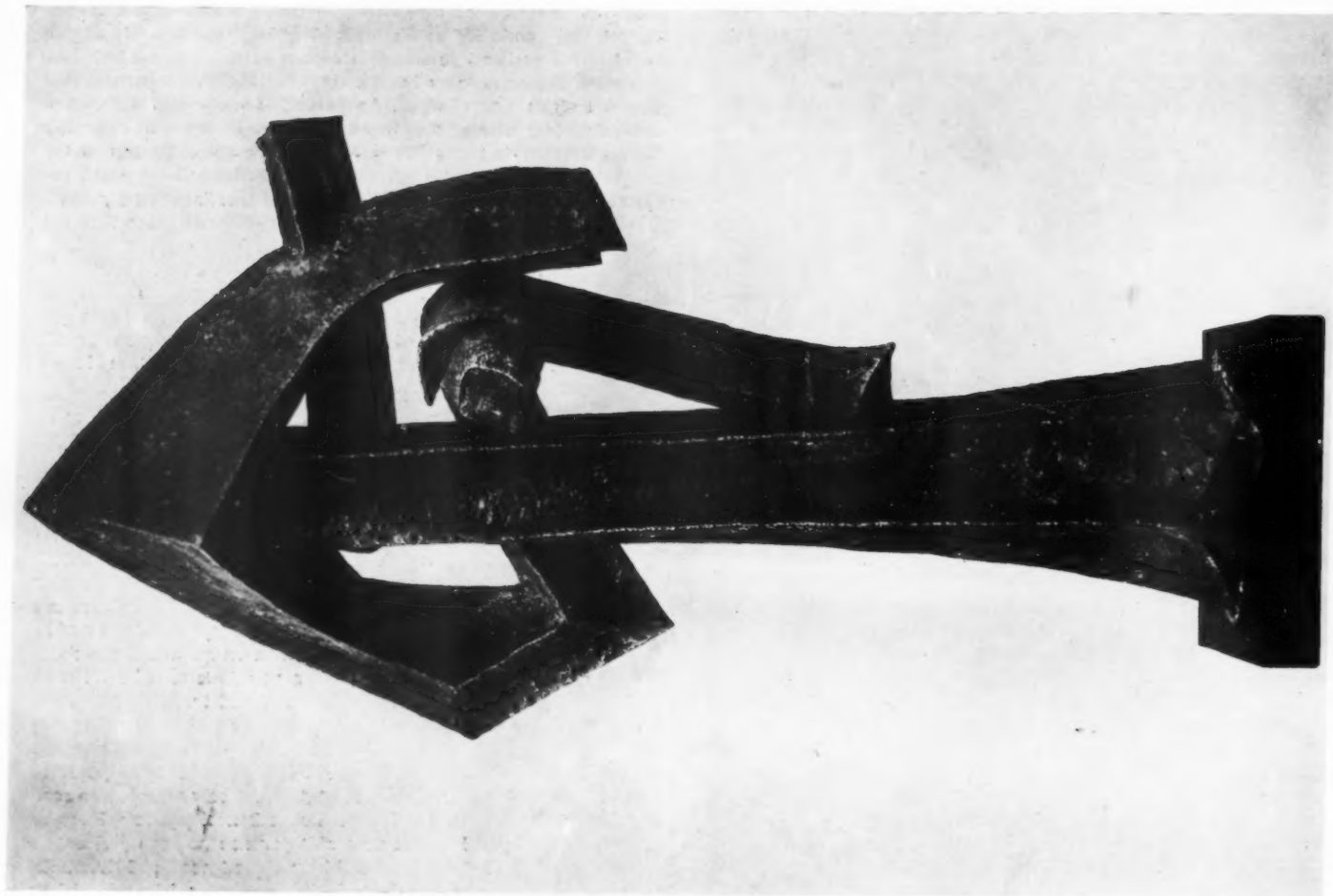
Hero, 1957. Nickel-silver on steel. Height 7 feet. (Collection Inland Steel Company, Chicago.)

ing a quick impression of it, then reading the photograph as a spiral staircase. "Storm Bird" of 1955 was a crystallization of just such an encounter along with the artist's preoccupation at that time with the wings and flight of dragonflies, with amoral nature and with apprehensions about the destructive potential of the airplane. This welter of unlikely references was willfully but not programmatically synthesized into a fresh image that suggests a spiral drone in an ominous upward charge. While the artist admits to

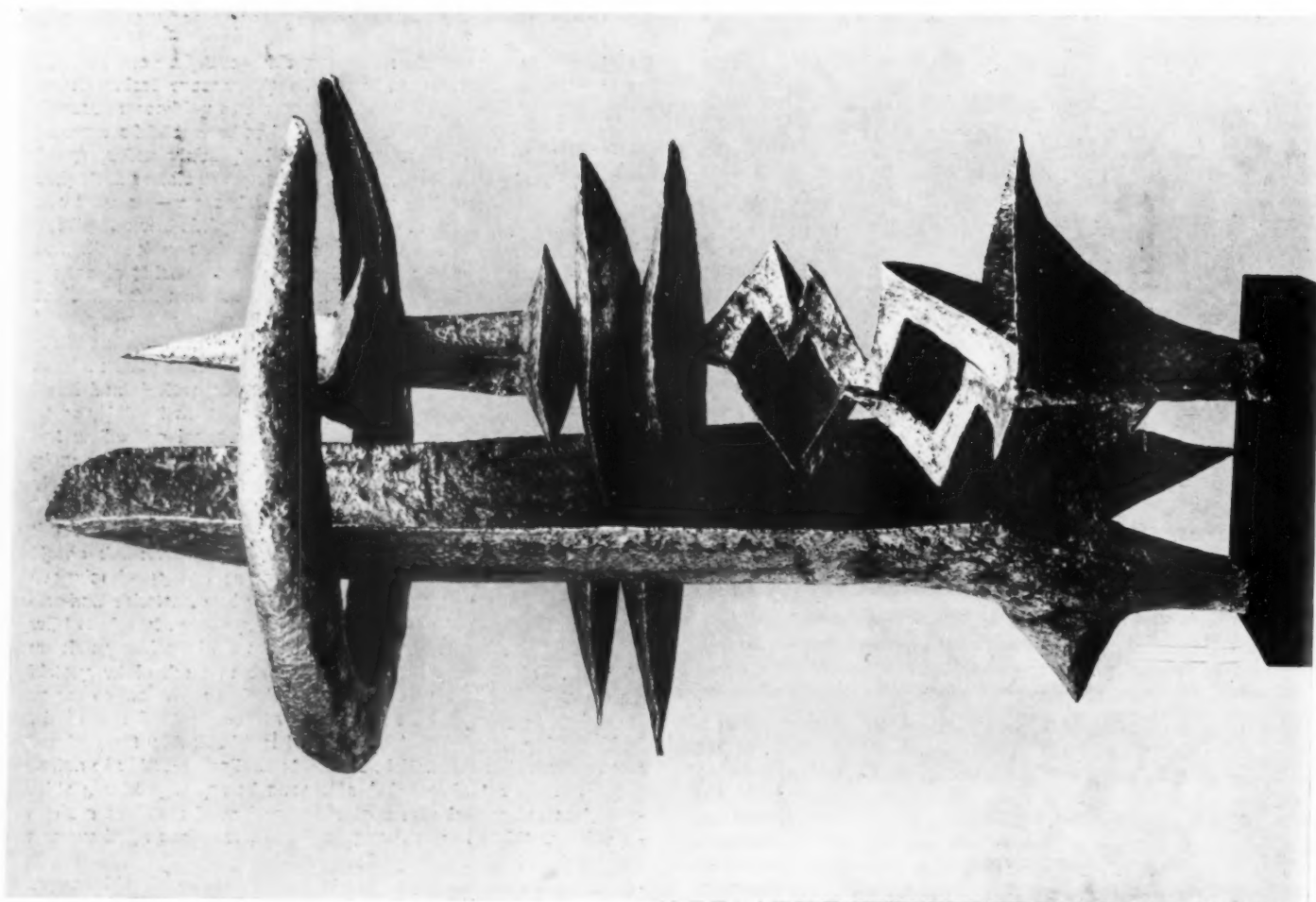
intent that is stimulated by external influence, we can also observe the internal continuity of his style. The inclined thrust is to be found in his earlier figural works of the thirties and forties. The screw and the hood forms have been noted in previous procreative themes such as "Earth Forge". As his models evolve and his thought expands, older themes and gestures reemerge in metamorphosis. "Storm Bird" is but one life given to a persistent configuration caught in the web of his consciousness. Its essential gesture reappears still again in "Scroll" of 1959, that was inspired by dead



Pioneer, 1957. Nickel-silver on monel metal. Height 8 feet. (Collection Metropolitan Museum of Art, New York.)



Sentinel, 1959. Nickel-silver on monel metal. Height 7 1/2 feet. (Collection Yale University Art Gallery.)



Sorcerer, 1957. Nickel-silver on monel metal. Height 5 feet. (Collection Whitney Museum of American Art, New York.)

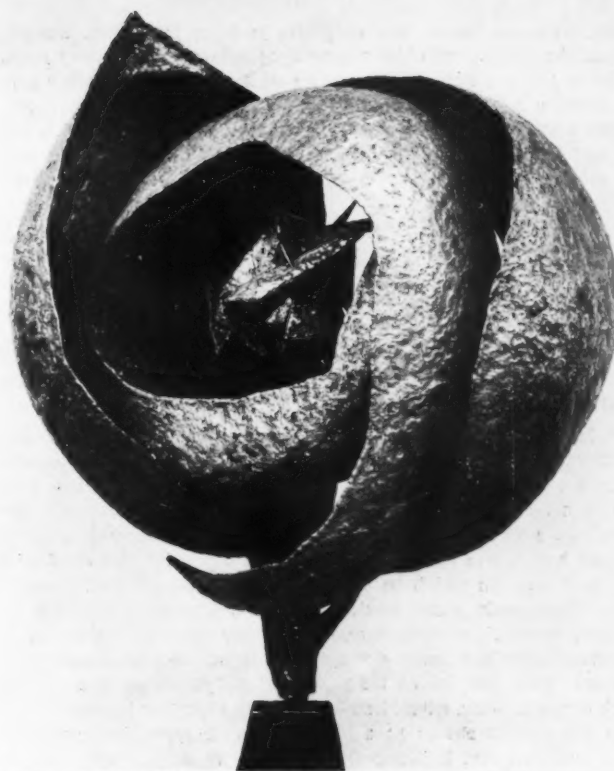
leaves and the Dead Sea Scrolls. Lipton's imagery is personal projection, carrying his private ferocity, love and anxieties. "Storm Bird" is perhaps also his artistic impetus, with its insistent spiraling, hybrid origin, ambivalent life and death meaning, and terse formal statement.

Since 1956, Lipton has again taken up the human figure which he had ceased to interpret directly after the late 1940's. He recalls that after making certain animal and botanically suggestive forms such as "Sea King", 1955, the vertical human figure was indirectly decided upon. From engagement with his own sculptural form he sensed the emergence of a certain drama and expressiveness that seemed right for the reappearance of the human in his art. These intuitions mingled with his sympathetic reading of "The Hero With a Thousand Faces", and Lipton's subsequent area of commitment suggests his agreement with Joseph Campbell's view that today the crucial mystery lies in man himself. Like many other sculptors, he feels that sculpture has reached a point of no return in rendering the human figure. No longer is it meaningful in his view to treat anatomy as it is given to the outer senses. Like others, Lipton has invented a sculptural language that can deal intimately with the mysterious life beneath the level of anatomy. He retains human gesture in its broadest sense as a frame around and within which to explore the hidden. Unlike the petrified and semaphoric movement in much of recent figure sculpture, Lipton has developed a personal physiology that makes us aware of vital functioning in such forms as his "Prophet" of 1956. The scissor form made by the crossing of two strong vectors replaces joints and tendons, but succeeds in eliciting the idea of an assertive striding and mantic figure. It belongs in the lineage of the "Winged Victory", the Souillac "Isaiah", Rodin's "John the Baptist" and Boccioni's "Unique Forms of Continuity in Space". By contrast with these earlier figure sculptures, "Prophet" is the bearer of an ecological consciousness. Lipton's view of the organic interdependence of man and nature can be seen in the "Prophet's" hooded form enclosing a violently serrated and flowering "head". The rhythmic forms of the posterior spinal column while analogous to Boccioni, come from the artist's earlier floral and heraldic forms. The anterior placement of the spiral javelin shape may be Lipton's punning version of an ancient phallic device.

The "Sorcerer", done a year after "Prophet", is an entirely different approach to the standing figure. It stems from the sculptor's practice of creating new series of drawings whenever he is possessed by some arcane formal idea. "Sorcerer" began from his preoccupation with a curving vertical shape penetrated by a series of horizontal pointed forms that rose from the bottom up. This construction was initiated by an earlier sculpture, "Sea King" that is composed of a number of knife-edged discs enclosed within a long hollow shell, suggesting to Lipton a boat, and ending in the open jaws of an animal. (The sculptor recalls that the Loch Ness monster was in the news at the time.) The entire form was horizontally conceived, being held in space by an asymmetrically placed, open or hollowed "U" curve. Lipton felt the urge to rework this composition vertically. The vertical design inspired associations with a personage; first a feeling of dignity led to a totemic suggestion that in turn catalysed the surrounding forms such as the curvilinear space defining form at the top, that in its turn took on the meaning of arms in ritual incantation. The vertical stabilizing form became body and head, and the reemergence of the sharp-edged discs through the back may be taken as suggestions of vertebrae. The final sculpture might well be thought of as alchemic not because of its golden patina, but for its transformation of metal into a life. To Lipton the meaning of "Sorcerer" lies in its inner secrecy and the tragic crosscurrents both in man and the artist himself. As with so much of his work, the esthetic appeal of "Sorcerer" lies in the tension between order and chaos.

Not unlike Lipchitz' series of "Sacrifice" images and Roszak's predatory birds, Lipton's sculpture forms a personal commentary on phases of human history. "Hero", also of 1957, is a recent reincarnation of the knight. It reverberates his admiration for the formal excellence of medieval armor, and his quest for a metaphor of constant courage, for the hidden drive in everyman, and his undiminished instinct for transcendence. "Hero" is one of his strongest images in the pulse action of shape and space. Because of its amplitude and vigor, its open form and swaggering stance, this is the most baroque of Lipton's figure compositions.

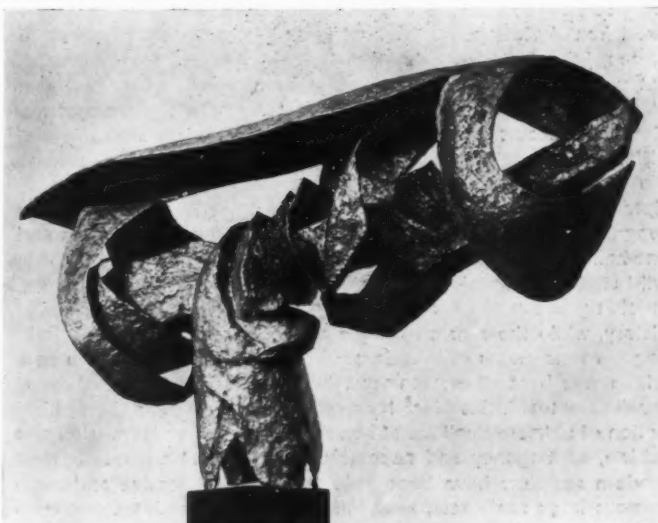
Lipton's search is not exclusively for metaphors of his own time. He sounds the depths of the cultures of the past as well as the present. "Pioneer" of 1958 is a critical marker on his charts. Its idea comes partly from the cross, barbed wire knots, and the promising shoot, symbols of crucifixion, pain and new life. The bitter edges of the sculpture that turn and twist allude to lacer-



Sanctuary, 1953. Nickel-silver on steel. Height 34 inches. (Collection Museum of Modern Art, New York.)



Gauntlet, 1959. Nickel-silver on monel metal. Width 4 feet. (Collection of the artist.)



Storm Bird, 1953. Nickel-silver on steel. Length 35 1/4 inches. (Private Collection, New York.)



ations, what he terms "the exquisite pain of the Christ Death". Unusual in this work is the absence of a large enveloping form. While one of the richest in its levels of implications and daring in the departure from his preceding work, I do not feel that it surpasses some of the subsequent large figural works in which the sculptor has changed the tone and thickness of his surfaces and the means by which to integrate the open areas with the total design.

With "Gauntlet" of 1959, Lipton turned again to the horizontal format. The outward thrust of the mutilated form is tempered by the closure of the outer limits of the shapes. By contrast with Giacometti's disembodied and suspended "Hand", with its quiet but unyielding confrontation of an indifferent universe, "Gauntlet" lives enigmatically as a bird of prey and a rancorous gesture. It is an image of defiance and vulnerability, a brutal union of the human and mechanical creating an ironic pendant to Duchamp-Villon's "Horse".

"The Sentinel", also of 1959, is one of the outstanding figure sculptures made anywhere since the war and is a rare heroic image in modern sculpture. It is also a landmark in Lipton's odyssey, permitting a fix of his recent position. The preliminary crayon drawings gave a rough set to a few vertical forms surmounted by a "V" shaped hood. The artist's aim was for complexity achieved with economy through which to convey brooding power and demonic force. The drawings and models provide a temporary armature for vectors, interlocking shapes and eventually for human gesture. In the emblematic silhouette there is quite possibly an influence of Chinese calligraphy which the sculptor deeply admires. The finished work consists of a vertical box-like column that may be seen either as a formal element or as a body in armor. There is a fugue of push and pull that includes the battering ram-fist shape and the projecting hood-battlement-prow form at the apex. Pursuing the analogy to calligraphy, "Sentinel" is Lipton's character for the awesome mystery of inner life, its alternation between calm and wildness contained as he terms it, "within an emotional coat of arms". Where by comparison the earlier mode of the "Hero" had been expansive, convex, sensual, thin surfaced and bright, that of the "Sentinel" has been transformed into a constricted image, tightened and hardened by concavity, thickened surfaces, angular spacings and solemnized in its tone by a dark ammonium sulphide patina. No trivial surface detailing dilutes the potency of the whole. There is a rightness in allying the worn surface effect to the subject, and the reference of metal to metal seems characteristic of the best of his latest work.

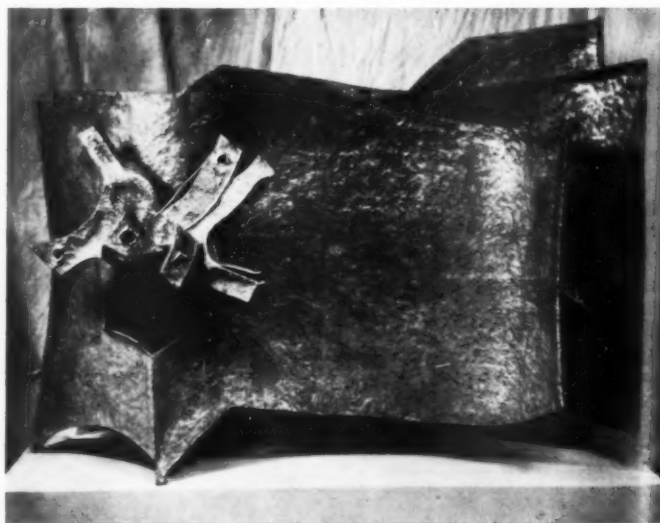
Unlike some sculptors of his generation who have recently achieved great critical success, Lipton has not resorted to a hollow and rigorous reworking of his earlier ideas to the point that they have become clichés, nor has he felt the need to return to naturalistic imagery. The viability of his thinking can be seen in his "Manuscript", done this past year. In working on the drawings he felt the need for a new plastic experience, something different from the verticalism and oblique lines of force of his recent work. He wanted new dimensions and a new sculptural mood. His use of undulating planes in "Manuscript" comes indirectly from bas relief, but he feels that this medium as it is normally used is too close to painting. His problem was how to exploit the possibilities of relief while making it more sculptural. This sculpture is not intended for architectural use nor is it a "space divider". Rather than seeking a fixed frontal view point, the final work has become three flexible planes, joined at one side of the whole, and radiating outward, not unlike the leaves of a partially opened early codex. These planes stand in partial spatial tension to one another so that the viewer is encouraged to move around and look into the sculpture. Different prospects disclose the irregular flow of large surfaces and the sudden breakthroughs. The great metal sheets seemed to Lipton the necessary background against which to polarize his irregular forms, one on each side and operating through one and one-half sheets. The front element was felt by the sculptor as a wild stroke of lightning, but its significance is never specific. The unfolding action of the sculpture suggested to the artist the roll of history, while the rear erupting element that seems to grow held vague connotations of lawfulness for the artist. The sculpture as a whole was born of momentary intuition after years of peripheral involvement with this idea. It served to integrate his philosophical notion of ultimate dualities of hope and frustration, destruction and rebirth, contingency and necessity. "Manuscript" reminds us that modern sculptors have been able to create impressive and autonomous large scale sculptures independently of architectural commissions. The integrity and force of Lipton's work has been recognized by Eero Saarinen with the commission of two large sculp-

tures that are placed in front of the new IBM plant at Yorktown, New York. No attempt was made by architect or sculptor to imitate the other's style, and the sculpture seems a gratifying solution to the problem of the so-called incompatibility of present day art and architecture. Against the strikingly formal and public facade of the building, the sculpture serves as a reminder of the private creative resources of which individuals are still capable.

It will be apparent in Lipton's March exhibition at the Betty Parsons Gallery that his sculptures stand on their own esthetically. "Sentinel", for example, looked well in his Bronx office, it looks imposing in the Yale Art Museum. It would be striking in the most austere gallery or standing by Lake George.

As with our enjoyment of older art, the viewer need not be sympathetic with the artist's philosophizing to enjoy his art. However, we cannot separate the source of the esthetic that moves us in Lipton's work from his thoughts about life. Lipton's sculpture is a brilliant example in modern times of a gifted artist being influenced in his sculptural form by his learning. In contrast to much of recent art, nature and culture are not external to Lipton's sculpture. They form polarities with his subconscious experience and as we have seen, the heart of his sculpture is the cross-magnetizing of incongruous references. The exhilarating shock of his work is initiated by a current between an illogic of events and a logic of form. Believing in the interrelatedness of events in his public and private life, Lipton is heir to this century's art of fantasy that affirms the validity of the artist's subjective state and the unity of all life. Lipton's continued unwillingness to produce exclusively esthetic objects results from the persistence of the broad involvement of his whole life with his sculpture. His intellectual and emotional root systems are wide and deep, nourished by rich deposits of imagery and experience. Aeschylus, Dylan Thomas, The New York Times, older art, sociology and botanical gardens, all are among the vital, continuing sustenance of his sculpture.

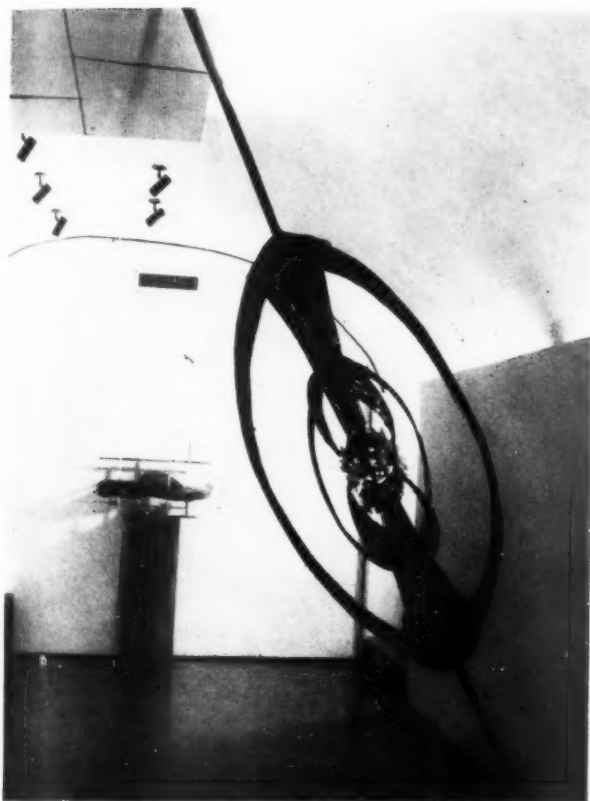
While no longer as overtly partisan and rhetorical as before the war, Lipton remains an artist engagé. In poetic fashion he reminds us of the disturbing components of reality. Although by purist standards his art may be unmodern and impure, Lipton has nevertheless projected a persuasive image for an era of metals. Through sculpture Lipton has made a prized demonstration of the integration of serious thought and feeling that otherwise exist in chaos, and he has done this through images that continue to reward the eye after sustained viewing. If we take as our index the high quotient of power over means, Lipton's sculpture is elegant, and a strong alternative to good purist art. The depth, durability and multiplication of his resources predict continued excellence in his work to the extent that as we enter the 1960's, Lipton seems sure to add to his international stature as a leading sculptor.



Manuscript, 1960. Bronze on monel metal. Length 82 inches. (Collection of the artist.)

# From Space to Perception

an exhibition of work by four artists (one Swiss and three Americans) at the Rome-New York Foundation, presented by Miss Frances McCann, with the assistance of Michel Tapié.



1. Erwin Rehmann: Lichtraum. 1958.

2. Morris Louis: Painting.

3. Claire Falkenstein: Expanding Structure. 1960.

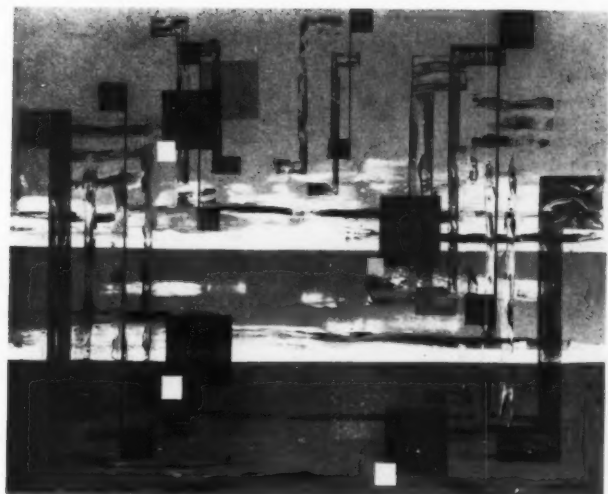
4. I. Rice Pereira: Reign of Spheres. 1960. 40 x 50 inches.



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# The Sculpture and Painting of William Turnbull

Lawrence Alloway



Permutation Sculpture. 1956. Bronze. Height 59 inches. (Figure 1.)





Permutation Sculpture, detail. (Figure 2.)

William Turnbull's first sculpture with movable elements (forty of them) was made in 1949, a flat base which carried bronze pegs of different heights and thicknesses. This sculpture, called "Game", is like a score-board or an early but still workable mnemonic device, marking days, anniversaries, victories. The linearity of the elements of this sculpture is typical of Turnbull's early period. In the winter of 1953-54, however, the slim forms thickened and he began the use of continuous planes and solid volumes which characterise all his later sculpture. Nevertheless, his interest in changeable sculpture was not dropped and in 1956 he made "Permutation Sculpture", which consists of three separate elements, a vertical column, a horizontal beam, and a head. The beam is rotatable and the head detachable (figs. 1, 2). From this time on Turnbull tended to organise his sculptural form consistently in terms of storeys, layers, stages, linked wholes rather than fused planes. It was the distinctness of each element which enabled him to carry the idea of change into solid sculpture. The moves that are possible in the relation of the parts do not destroy the integrity of the sculpture, anymore than the closing of the wings of, say, the Ghent altarpiece is an act of destruction. On the contrary, new meanings are revealed, which are part of the planned total. Turnbull puts it like this: "I never use permutation of components to eliminate decision, but to have more flexibility in arriving at one".\*

It is important to try and define the function of the human image in Turnbull's sculpture. In "Permutation Sculpture", the upright is like the body of a man and the crossing beam is suggestive of arms. These references are indirect but irreducible. One is reminded of the folklore of architecture, which traces the origins of the column to human originals. In "Sungazer", 1957 (fig. 3), the block-like vertical is crowned by a horizontal head. With a combined propriety and feeling for root-meanings, Turnbull makes the human reference, not directly but via the imagery of herms. Classical herms, heads mounted on architectural columns of about man-height, are the bridge by which Turnbull links the human image and the plastic stability of the sculpture qua sculpture. The head, parallel to the sky, though remote from gestural and expressionist emphasis, is equally remote from non-figurative art. It is an aphoristic image of humanity.

The identification of formality and the human image is at the heart of Turnbull's handling of the human subject. The head, though as portable as anatomy in Henri Michaux, remains a head. "I wanted to make a head-object, as autonomous as a football", to quote Turnbull. "I wanted to get rid of amputation across the chest (which is always how I've felt about 'portrait busts')." Thus Turnbull's aim was to produce sculptures in which the human image was kept, but in forms that would not collide with the autonomy of the sculpture. In his earlier work the human image was usually present as a complete outline, as a continuous head-to-foot silhouette that followed closely the proportion and the distribution of a body. In his later work, on the contrary, the human image is compressed and re-assembled, though without any fragmentation. "Eve", 1959 (fig. 4), though readable as a torso is not, in any visual sense, a fragment

\* This, and all subsequent quotations, from "William Turnbull / Painter / Sculptor", UPPERCASE, 4, edited by Theo Crosby, London, 1960.



Sungazer. 1957. Project in plaster for Liverpool University Sculpture Competition. Collection Liverpool University. (Figure 3.)



Eve. 1959. Bronze. Height 22 1/2 inches. (Figure 4.)

(unlike Henry Moore's recent use of the pathos of incomplete forms). It is not armless, legless, or headless; it is a whole form, sculpturally, which retains, in its twist and taper, the immanence of the human image.

Turnbull's attachment to the human image in sculpture does not lead him to any vocabulary of gestures. His figures offer no paraphrases of actions or scenes. Inexpressiveness becomes expression in Turnbull's sculpture. As H. A. Groenewegen-Frankfurt observed in "Arrest and Movement": "the static quality of Egyptian sculpture is not that of an organism in repose (for then rest would be a mere phase of movement)". Similarly, the anonymity of Turnbull's figures is not that of individuals shielding their identity, or generalised into types. He is not translating analogies of the personal body-image or of individuals into sculpture, but creating idols. By idol I mean a human imagery which is neither personalised (as Eduardo Paolozzi's figures are, for instance) nor expressionistic. The proportions are dictated less by anthropometry than by formal decisions, but the human reference is kept as a talisman, inhabiting the sculpture in a way that prevents the forms from being taken as a formality dissociated from the rest of life.

The idol, as a category of figurative sculpture, implies both the human and the non-human. What is not human in the sculpture, despite the legible human references, occurs as part of the formality of the work of art. The fact that these human images are images and not human gives them an opacity which makes their correspondence with people only partial. The history of figurative sculpture is, in a sense, a record of the acceptance or denial of the split between the sign and its object. Turnbull refers to the same object (man) as Classical or Renaissance sculptors, but where they tended to multiply connections and correspondences between the image and ourselves, Turnbull accepts the intervention of his material, the substantiality of the medium itself.

"Sungazer, 2", 1959 (fig. 5), is a culmination of the simplification of detail and texture which has marked Turnbull's development during the past five years. The earlier Sungazers (fig. 3, and for "Sungazer", 1956, see exhibition catalogue, "European Art Today", Minneapolis Institute of Arts) were more specifically humanised, but the relation of trunk and head in the later work is still schematically human and the sculpture is about life-size. Turnbull has recorded his "fascination with the Indians who blinded themselves by looking into the sun, or the self-blinding of Oedipus" in relation to his Sungazers. The gravity and simplicity of his forms support reflections of this sort. Turnbull's interest in myth and anthropology does not lead him to a primitivistic revival of other people's gods, nor does he attempt to forge gods for us. The making of idols is a metaphor of the way in which the sculptor forces the material he uses into an imagery which, by carrying the signs of the artist's experience, can activate ours. The likeness and unlikeness of his sculpture to man; the opacity of his sculpture and its partial dissolution into signs: these are the terms of Turnbull's idols.

"I like the emotional contrast set off by combining bronze, wood, and stone—just bronze, and more bronze everywhere, is becoming a bore." In "Sculpture", 1959-60 (fig. 6), Turnbull combines rosewood and bathstone, built up in four separate stages. This procedure not only stresses the structural frankness and sensuous contrast of the materials, it is part of Turnbull's determination to control the bases of his sculpture. Usually the sculptor limits his job to the making of an object which can then, like a candelabrum or hat-stand or toast-rack, be placed at any convenient height on any kind of pedestal. Brancusi alone, it sometimes seems, worried about how his sculptures rest on the earth. Turnbull asserts that the height of a sculpture and the way, via its base, it stands in our space is crucial to our understanding of it. His sculptures tend either to stand directly on the ground or to exist as a series of forms in which no pedestal is detachable from the whole (as in "Sculpture", 1959-60). The act of moving the "Permutation Sculpture", 1956, emphasizes the way in which the sculpture physically occupies our space, and changing it is a communicative act between the spectator and the artist. As for bronze, when Turnbull does use it he does so sparingly, rejecting the forest of tentacles and branches that are technically feasible in the medium, pushing all projections back into a central volume whose mass shifts slightly but does not burst into a banal, spiky flurry. "Sculpture", 1960 (fig. 7), is a powerful statement of "less is more" at a time of general elaboration and garrulity in sculpture.

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Turnbull's paintings, he does an estimated thirty or thirty-five a year, are not done as a sculptor's relaxation but are the product



Sungazer No. 2, 1959. Bronze. Height 63 inches. (Figure 5.)



Sculpture, 1959-60. Rosewood and Bathstone. Height 61 inches. (Figure 6.)



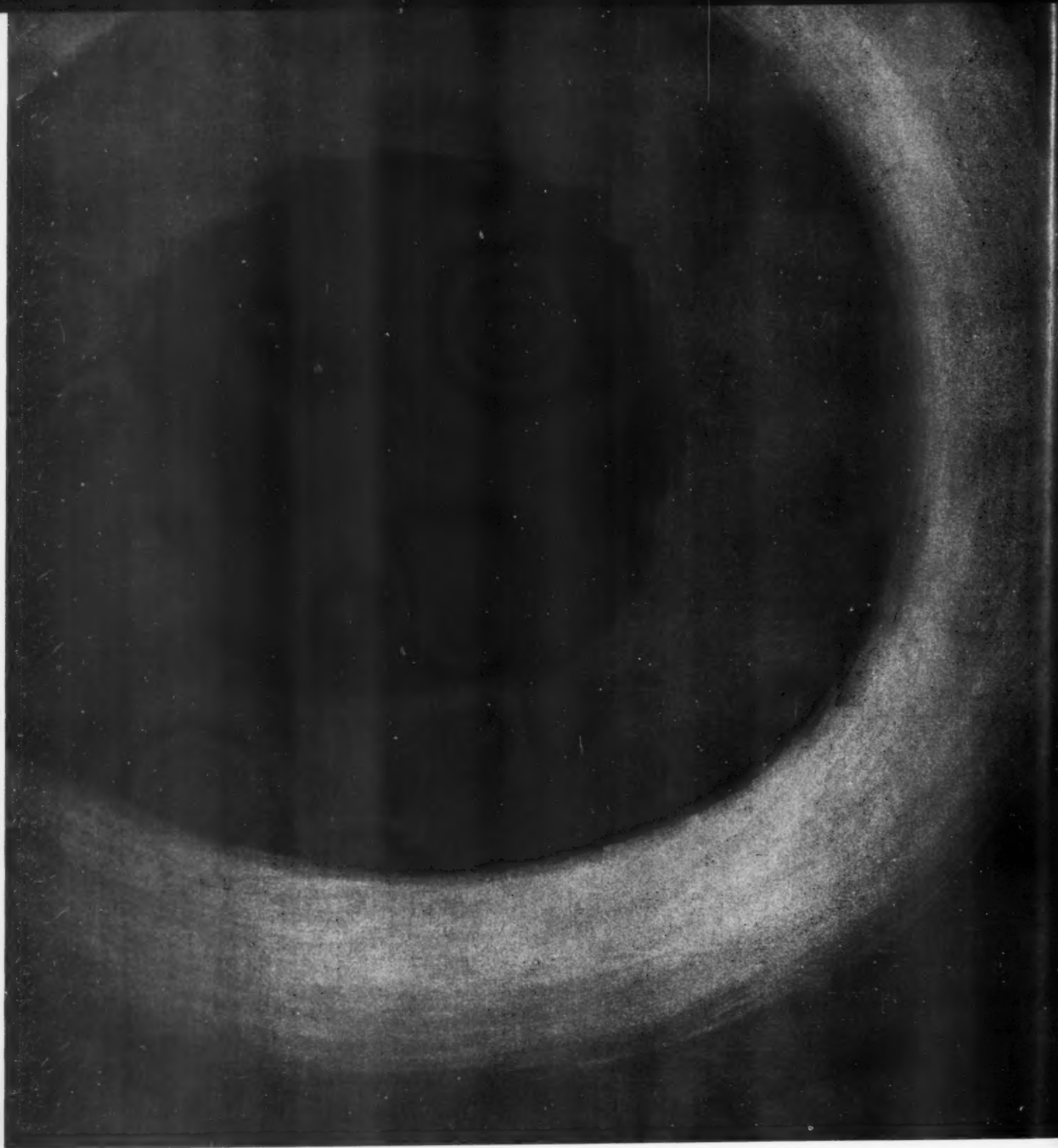
Sculpture, 1960. Bronze. (Figure 7.)

of work as seriously undertaken as the sculpture. Sometimes the paintings separate from the sculpture, but frequently they converge, so that, in the two media, one can discover links and cross-overs. For example, the process of simplification in his sculpture is paralleled by the development of his painting. In 1958 he cancelled the gestural marks of brush or knife and began to work in smooth thin washes of colours which, in repeated layers, he built up into taut, luminous planes. Turnbull used colour in an optically provocative way, with large saturated areas of colour inducing compens-

ating after-images in the spectator's eye, or with tonally close adjacent colours that appear to flicker (fig. 8). The paintings of this time, early 1958, made a dramatic assault on the spectator: as stimuli they were like experimental flashes of light or bells in a test situation. Turnbull modified the impact of his colours subsequently, but continues to think of his paintings in terms that stress their concreteness and their colour: shields or banners are his favorite analogies for his paintings.

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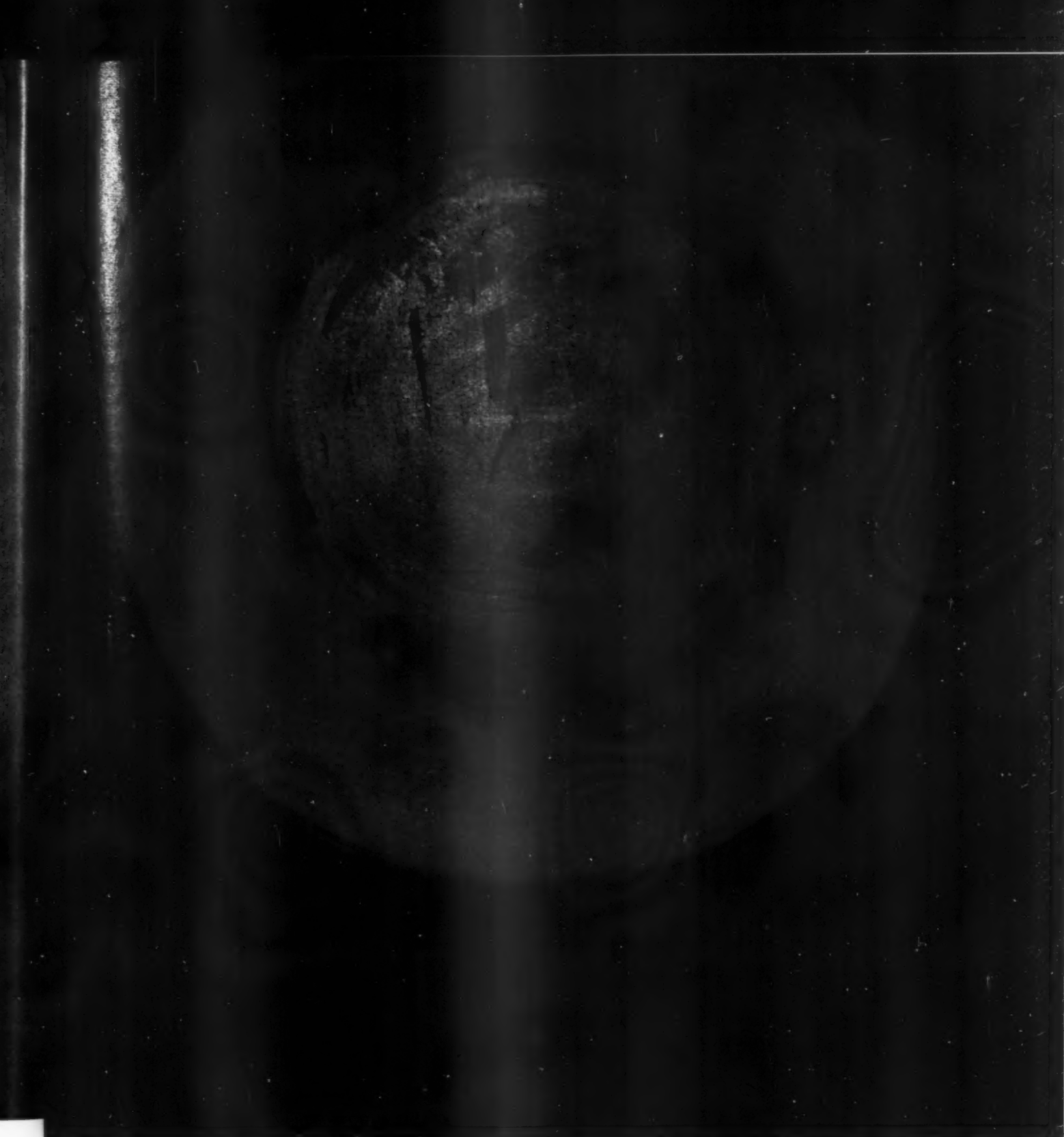




Above, Painting No. 10, 1959. Oil on canvas. 70 × 70 inches. (Figure 9.)



Left, Painting No. 21, 1958. Oil on canvas. 58 × 78 inches. (Figure 8.)



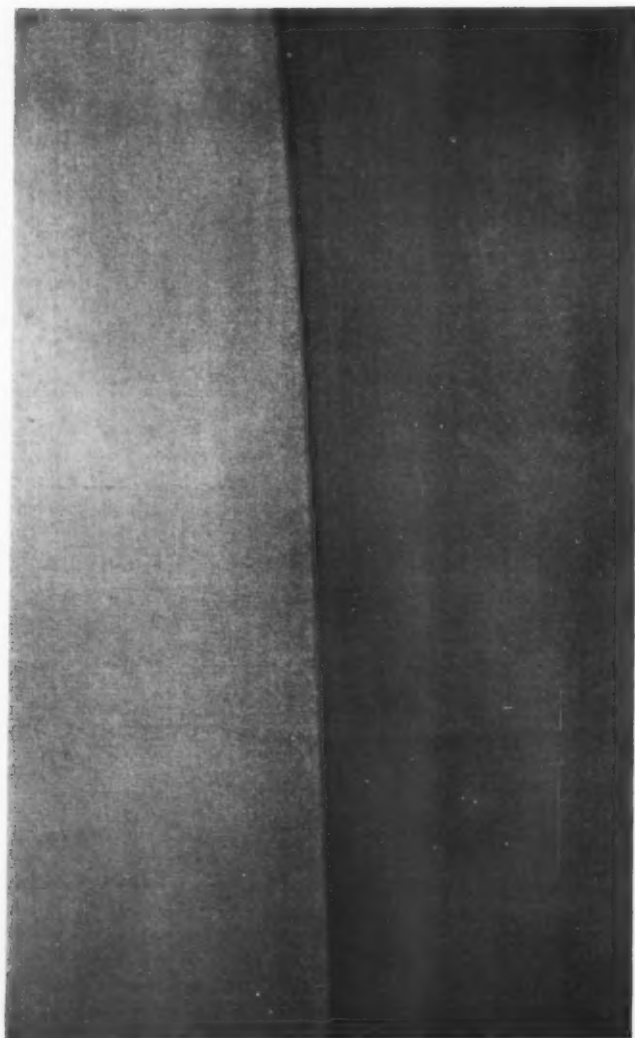
Painting No. 11, 1959. Oil on canvas. 70 x 70 inches. (Figure 10.)

Turnbull numbers his paintings, so that it is possible to follow, more or less in order, the emergence and disappearance of certain themes. Take the square paintings numbered "10", "11", and "18", 1959, which have in common the use of segments of circles. "No. 10" (fig. 9) is an off-centre dark form surrounded by an incomplete half-tone ring (cut on two sides by edges of the picture) and a light ring which is intact only on one side, with, finally, an outermost repetition of the colour of the second ring. The reappearance of this colour makes the second ring function, also, as background, implying as it does, its continuation behind the other colours. The

painting hovers between and incorporates both possibilities. The optional reading of the middle tones as figure or field, is a translation of the rough ambiguity of the earlier optical flash into a visually tolerable form. "No. 11" is a variant on this ambiguous display of colour and "No. 18" (Collection Betty Parsons) concentrates on sections of the ring, with no centre visible any longer. This series is not a theme and variations in the traditional sense, because the elements are nowhere nakedly stated as theme and the variations are not progressive. Rather the series is a demonstration of the fact that identical initial elements do not lead to identical



Painting No. 18, 1959. Oil on canvas. 70 x 70 inches. Collection Betty Parsons Gallery, New York. (Figure 11.)

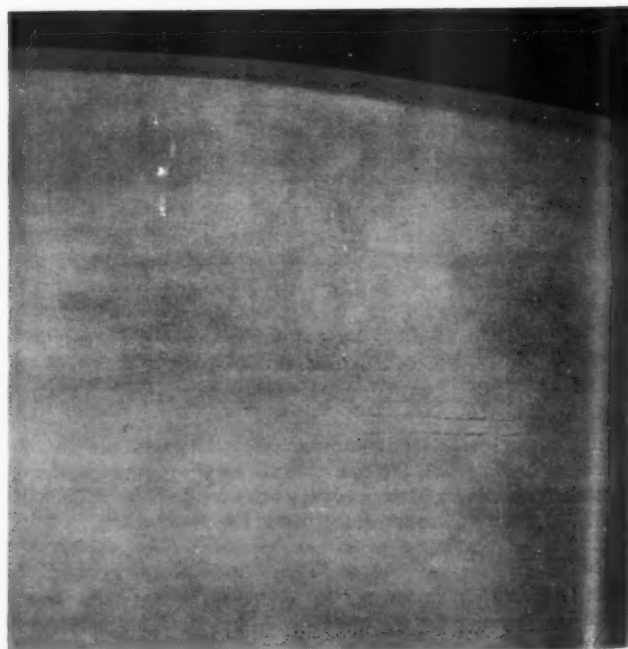


Painting No. 24, 1959. Oil on canvas. 30 x 18 inches. (Figure 12.)

results. The different consequences that can succeed the initial situation (in this case the figure/field interplay of circles and segments of circles) are celebrated in these paintings. Similarly, in his "Permutation Sculpture" Turnbull permits the spectator to make different results from an identical starting point. In the painting series, such as the one sampled here, which is typical of others, Turnbull takes a limited number of elements and, in the creative act, varies and combines them. This transformation of the known elements into something unique renders them unknown, something defined only in the act of painting.

It has been said repeatedly of our century that we, at last, have no Platzangst, but so many of the artists of whom this has been said appear, upon examination, to have been filling up the empty spaces after all. (The use of modular and geometric systems in early abstract art is a space-filling activity of this sort.) However, Turnbull's elimination of unnecessary features, beyond his image of man and the responsibilities of the creative act, really leaves him face to face with empty spaces. His economy, an action of concentration and precision, is not surrounded by surreptitious extras. He never pads his art (as so many other British sculptors do) or covers himself against failure with a loose complexity (as so many British painters do). In his paintings, for instance, the restricted forms he uses are intimately related to his technical means (they have to be, for Turnbull's paintings have no margin for error). In his earlier paintings he often identified ridged impasto with materiality, so that his paintings resembled his crusted sculptures. But as he has amplified the role of volumetric masses in his sculpture so he has amplified the definition of surface in his painting. Materiality in painting has often been identified with the weight of paint lying thickly on the canvas. To Turnbull, however, like Rothko in this respect, materiality is a function of the ground itself. His colour is flat and bodiless as a dye, so that the tangibility of the canvas surface itself is preserved. The luminosity of his colour thus appears to emanate from the surface; it does not (as so many other ways of creating light-effects in painting tend to do) dissolve the surface (figs. 12, 13). Thus the dimension of illusion, which, in one form or another, is at the heart of painting, is reconciled with the concreteness of the art object which Turnbull, as a sculptor, never forgets.

(William Turnbull will be exhibiting shortly at the Molton Gallery, London.)



Painting No. 8, 1960. Oil on canvas. 70 x 70 inches. (Figure 13.)

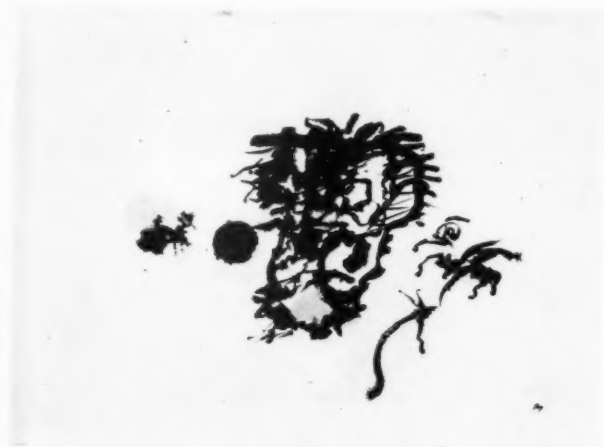


## Exhibitions, recent or current

— on this page five drawings by Henry Michaux, and a painting by Stamos



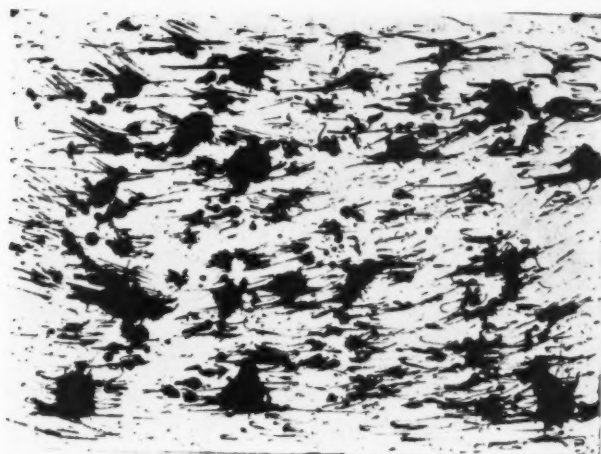
Michaux: Gouache 333, 1957. (Mescaline drawing) 50 x 32.5 cm. (This and the four other reproductions of Michaux' work, courtesy Galleria Blu, Milan.)



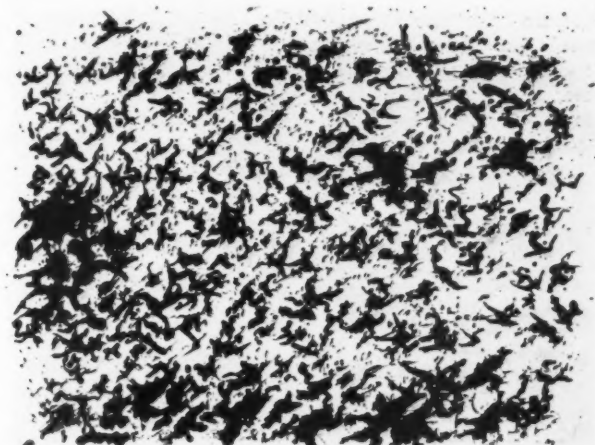
Michaux: Gouache 367, 1957. (Mescaline drawing) 65 x 50 cm.



Stamos: Black Spring, 1960. Oil on canvas. 68 x 56 inches. (Courtesy André Emmerich Gallery, New York.)



Michaux: Ink Drawing 816, 1958. 76 x 56 cm.



Michaux: Ink Drawing B 337, 1959. 65 x 50 cm.



Michaux: Gouache 331, 1957. (Mescaline drawing) 50 x 32.5 cm.

## BRUNO SAETTI

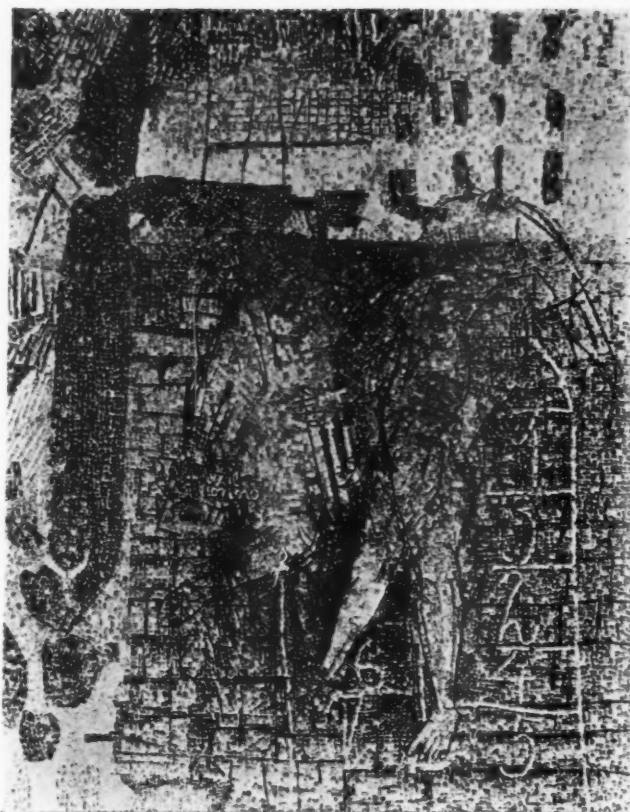
Una grande mostra di Bruno Saetti, che comprende olii, affreschi, tempere, acquarelli e litografie, sta ottenendo grande successo alla Galleria «Im Erker» a St. Gallen. «Sein Werk trägt zur Ueberzeugung bei — dice Carlo Munari nella prefazione del catalogo —, dass die europäische Kunst nicht in einer manieristischen Gleichförmigkeit, in jenem esperantohaften, die Persönlichkeiten nivellierenden Konformismus bestehen kann, dem man heute so oft begegnet und der — recht besehen — eigentlich kaum mehr ist als der Ausdruck eines kleinen Provinzialismus, welcher ohne Verständnis mit gewissen kosmopolitischen Kunstformen liebäugelt.»

Giova, ora, segnalare un'altra recente opera di Saetti e precisamente un grande mosaico di venti metri quadrati che egli ha eseguito per il nuovo palazzo dell'INPS sul Rio Nuovo a Venezia. L'opera ha una sua particolare qualità artistica, che le viene dal fatto che la traduzione in mosaico del cartone è stata compiuta dall'artista stesso. Questi, pur rispettando le regole tecniche, ha superato le formule accademiche ed ha usato perciò ogni tipo di tasselli, vetrosi, smaltati, marmorei, e di ogni misura, così da rendere l'opera quanto mai vibrante, per nulla impacciata da preoccupazioni puramente esecutive, bensì resa tanto più viva ed efficace per essere creata in modo diretto, servendosi della tecnica e della materia con la stessa prontezza e la stessa sollecitudine fantastica con cui si può servire dell'olio e del pennello. In tale impegno va dunque riconosciuto un esempio di lavoro e di impiego delle capacità creative che dovrebbe essere largamente seguito, allo scopo di favorire una più adeguata destinazione dell'opera d'arte ed un suo cortese contatto con il pubblico medio. Saetti vi ha raggiunto un livello degno della massima considerazione, dando prova indubitabile delle sue finissime doti d'artista.

— Umbro Apollonio



Saetti: Grande mosaico nel Palazzo INPS a Venezia.

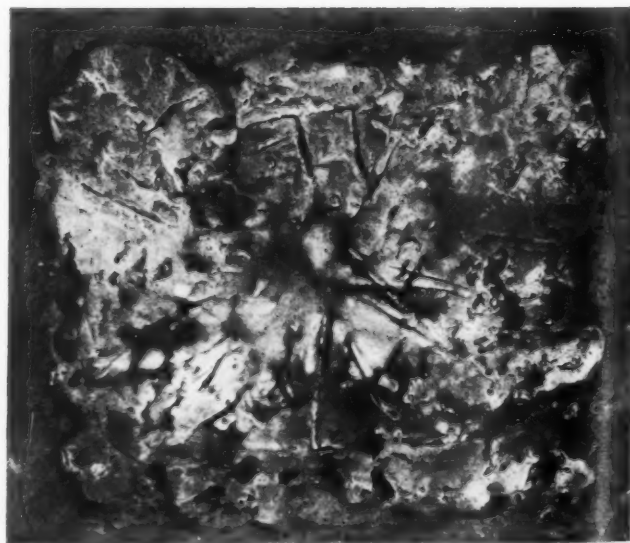


Bruno Saetti: Particolare del grande mosaico nel nuovo Palazzo INPS sul Rio Nuovo a Venezia.

## LILIANE COSSOVEL

Nella recente mostra personale, tenutasi alla Galleria «Il Traghetto» di Venezia nel novembre scorso, la pittrice Liliane Cossovel ha ottenuto un notevolissimo successo, rivelando una maturità espressiva quanto mai marcata ed un apprezzabile sviluppo delle doti che già le avevano assicurato precedenti affermazioni. «Il suo discorso si è allargato — dice Tony P. Spiteris nella presentazione — si è fatto più universale. Il monologo si è trasformato in dialogo» e promuove perciò «un più intimo intervento nella profonda realtà delle cose.»

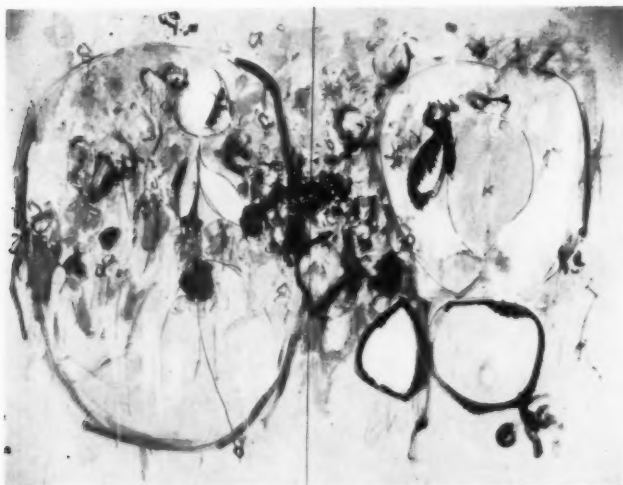
— Umbro Apollonio



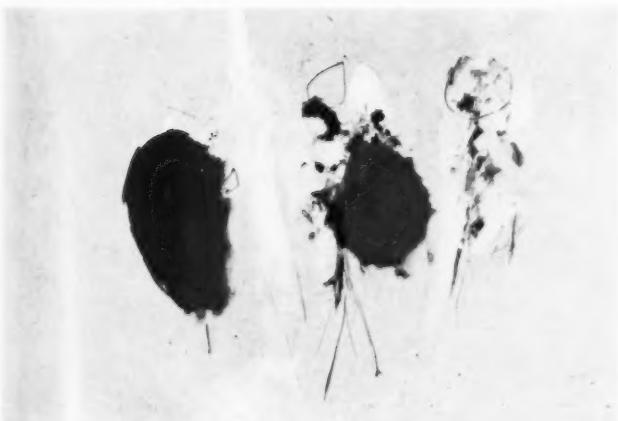
Liliane Cossovel: Fiori di pietra. 1960. 60 x 50 cm.



Max Ernst: La perruche. Oil. 1957. (Rose Fried Gallery, New York.)



Kaupelis: Almost. Oil on canvas. 72 x 96 inches. (Angeleski Gallery, New York.)



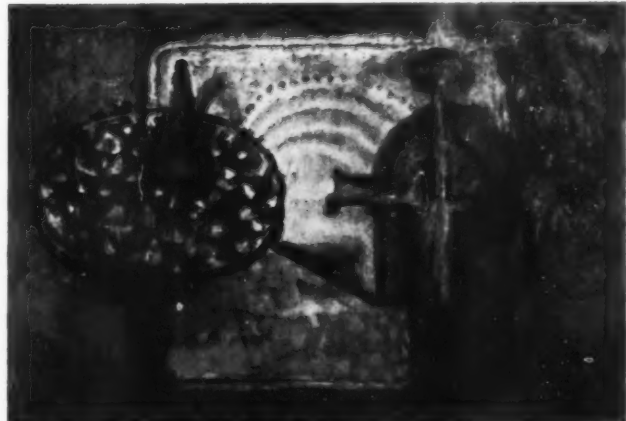
Kaupelis: One. Oil on canvas. 48 x 72 inches. (Angeleski Gallery, New York.)



Léger: Painting. 1920. 16 x 25 inches. (Rose Fried Gallery, New York.)



Robert Barnes: James Joyce. Oil on canvas. 96 x 72 inches. (Robert Barnes is recipient of a 1961 Copley Foundation Award. His painting of Joyce is included in the current annual of American painting and sculpture at the Chicago Art Institute. Photo courtesy Allan Frumkin Gallery, Chicago.)



Tamayo: Painting. 1960. 120 F. (Galerie de France, Paris.)





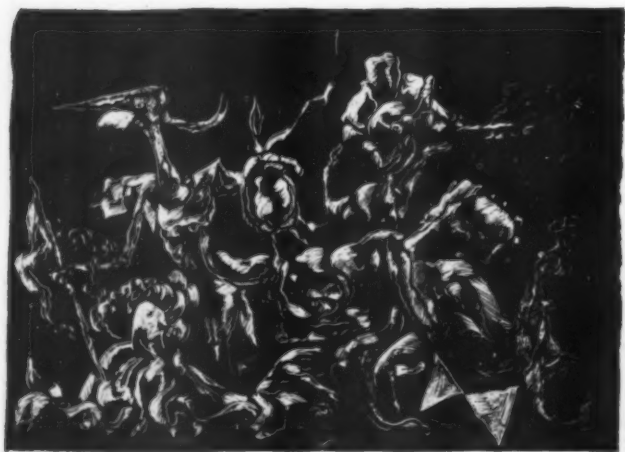
Kupka: *Formes flasques*. 1913-18. Oil on canvas. 25 1/4 x 25 1/4 inches. (Royal S. Marks, New York.)



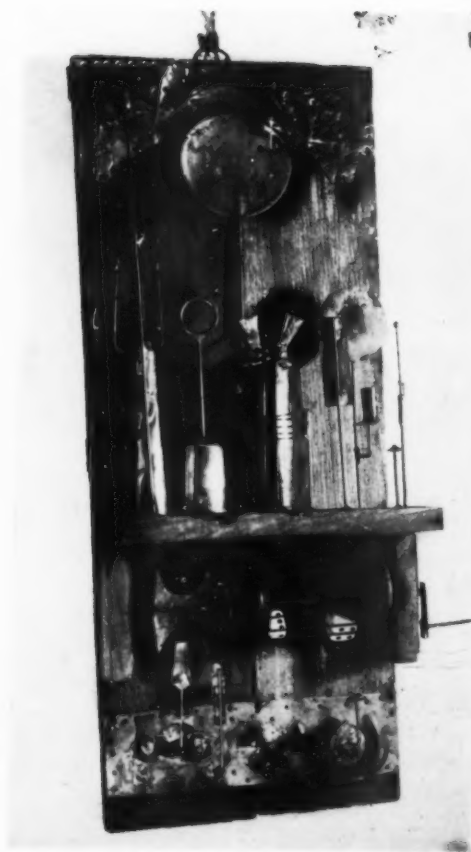
Kupka: *Localisation de mobiles graphiques*. 1911. Oil on canvas. 79 x 79 inches. (Royal S. Marks.)



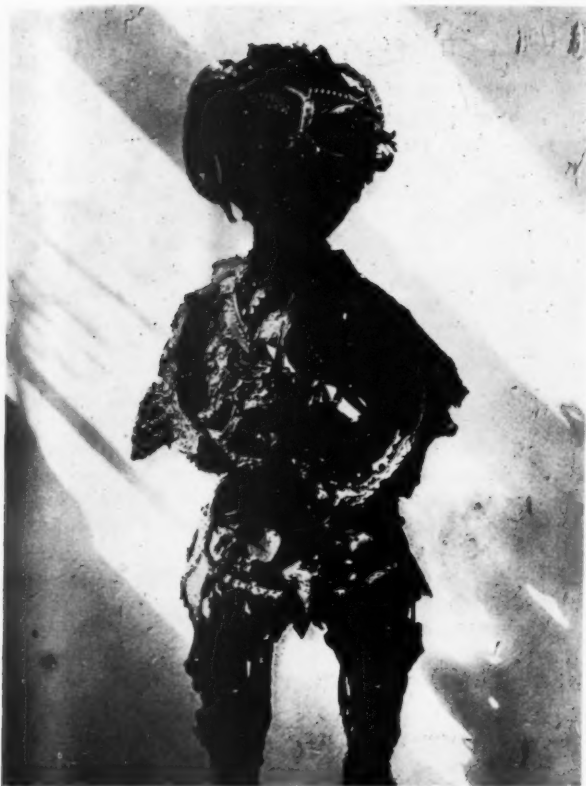
Hassel Smith: *No. 7, 1960, Psychoseismography*. Oil on canvas. 68 x 68 inches. (André Emmerich, New York.)



Kurt Seligmann: *La Ronde*. Lithograph. (Ruth White Gallery, New York.)



Jack Nelson: *Icon for Popular Culturists*. Wood and metal construction. Height 19", width 7 1/2", depth 4 1/2". (Art Directions Gallery, New York.)



Jaap Mooy: *Le guerrier*. 1959.



Johan A. M. Lennarts: *Meule*. 1960.

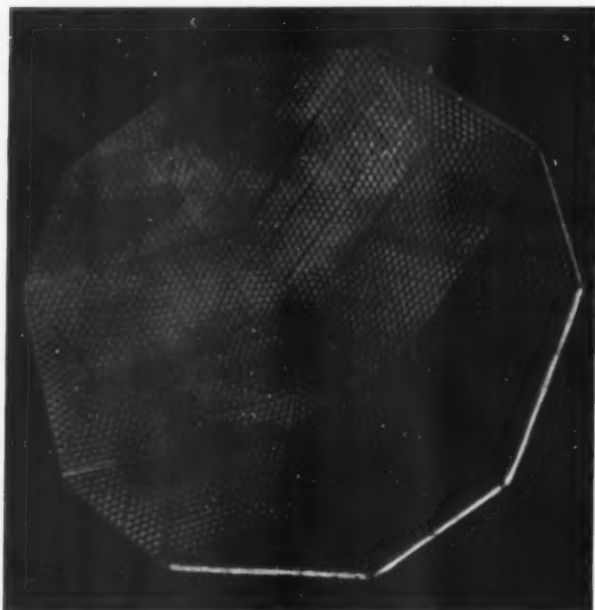
(The sculpture and painting here reproduced were among those recently exhibited at the Palais des Beaux-Arts, Charleroi, in a survey of contemporary Dutch art.)



Tumarkin: *Triptyque*. 1960. 180 x 120 cm. (Galerie St. Germain, Paris.)



Detail photograph. Facet painted by Gerome Kamrowski for the interior of a geodesic dome designed by R. Buckminster Fuller.



Exterior view of geodesic dome, seen from above.



Interior view of geodesic dome with facets painted by Kamrowski.

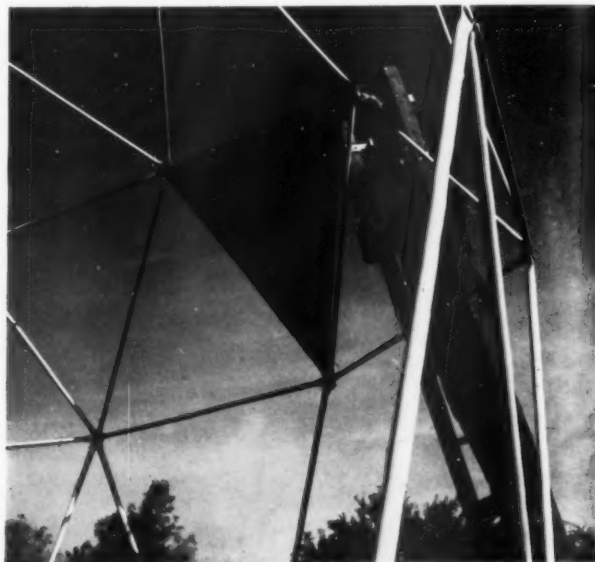
## Paintings by Gerome Kamrowski for geodesic domes by Buckminster Fuller

Architecture has often been spoken of as frozen music.

If symphony orchestra instruments were frozen into the rendition of only one concerto (like a music box) we would have frozen music indeed. What is extraordinary about musical instruments is their almost infinite adaptability. The instrument then becomes a vehicle of communication of the music conceived of by the human genius. Geodesic domes and dymaxion houses were conceived of as analogous in function to the function of the musical instrument in the world of music.

It is hoped that geodesic structures will become completely subordinated to the pattern of life that they may instrument. It is hoped that this life may realize an infinite variety of harmonic satisfactions and compositions by virtue of these structural and living instruments. In just such a manner are vocal mechanisms of the human throat and chest bellows subordinated to the point of invisibility in respect to the song sung by the human being in realization of the richness of living and its complex potentials—singing simply because it is a beautiful day.

Kamrowski's painting, employing the geodesic structure as an instrument of his harmonic communication, gratifies the desire that human beings might discover their hoped-for potential of geodesic's invisible role. Evolution has shown that whenever the need arises the art develops.—R. Buckminster Fuller



Photograph of the artist attaching facet to dome-framework. (All photographs courtesy the Gallery Mayer, New York.)

## On the facing page,

a selection from the 2nd International Biennial Exhibition of Prints, held in the National Museum of Modern Art, Tokyo, from November 5 till December 4, 1960, and in the Municipal Museum of Art, Osaka, from January 25 till February 22, 1961.

The exhibition was organized by these two museums with the collaboration of the Yomiuri Press, and was presented under the patronage of the Japanese Ministry of Foreign Affairs and the Ministry of Education. Artists of 40 eastern and western countries are represented in the exhibition, each artist with three works. The jury, under the chairmanship of Professor Will Grohmann (of Germany), consisted of Gustave von Groschwitz (U.S.A.), Aba Bayefsky (Canada), Madame Gabrielle Vienne (France), Atsuo Imai-zumi, Soichi Tominaga and Shuzo Takiguchi (Japan).

Prizes were awarded as follows: the International Grand Prize to Stanley William Hayter, the National Museum of Modern Art Prize to Kumi Sugai, the Ministry of Education Prize to Masuo Ikeda, the Governor of Tokyo Prize to K. R. H. Sonderborg, the Ministry of Foreign Affairs Prize to Antonio Tápies, the Museum of Occidental Art Prize to Bernard Childs, the Bridgestone Art Gallery Prize to Alfred Manessier, the Ohara Art Museum Prize to Halina Chrostowska, and the Kamakura Museum of Modern Art Prize to Hideo Hagiwara.





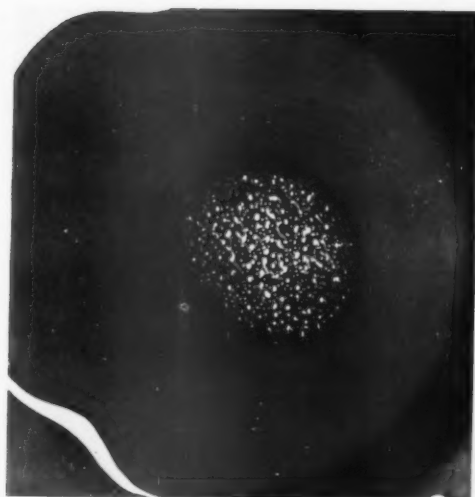
Tápies (Spain)



Hayler (Great Britain)



Bugai (Japan)



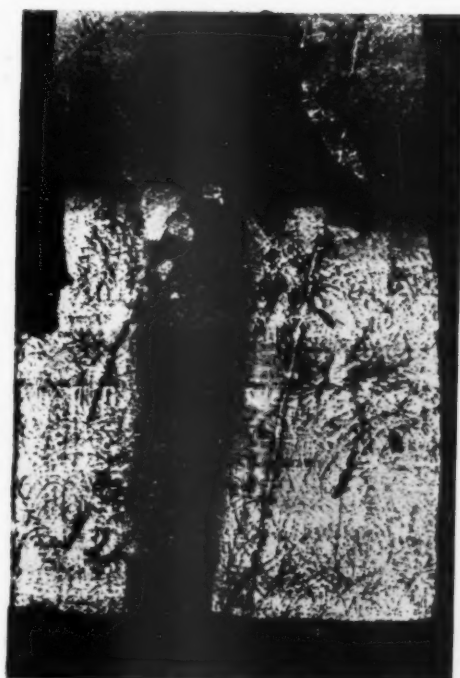
Childs (United States)



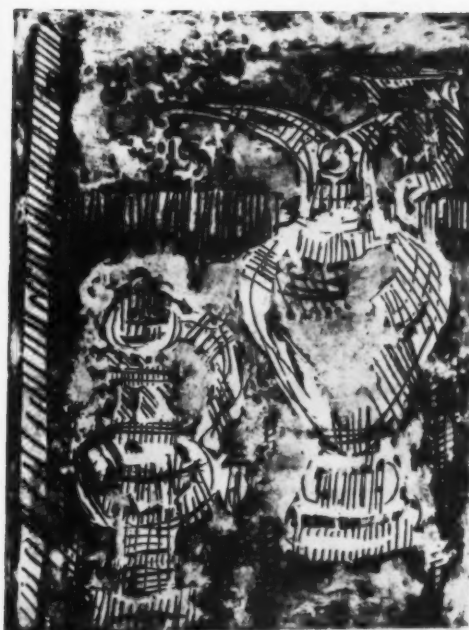
Ikeda (Japan)



Sonderborg (Germany)



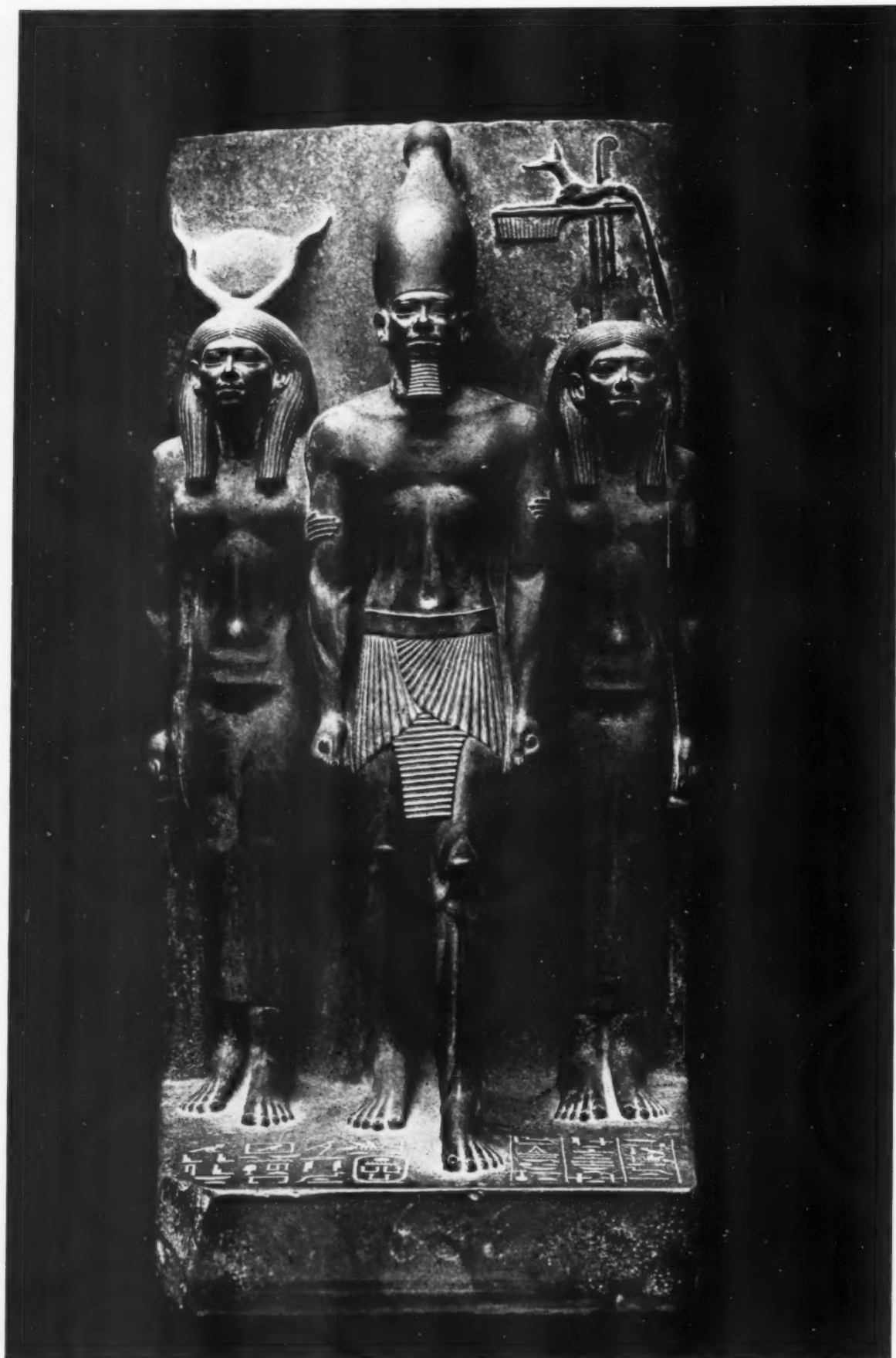
Hagiwara (Japan)



Chrostowska (Poland)

## 5000 Years of Egyptian Art

from the Museums of Alexandria, Cairo and Leiden,  
recently exhibited in the Rijksmuseum, Amsterdam,  
and, beginning in February, in the Kunsthaus, Zurich





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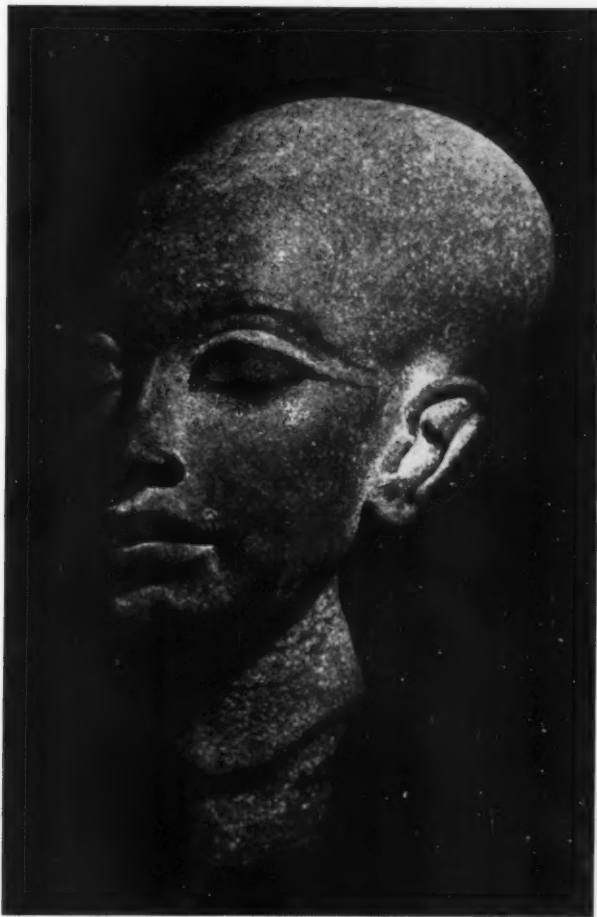


3



4

1. Head of Semenkhare (?). From Memphis. 18th Dynasty. Height 18 cm. Collection the Cairo Museum.
2. Head of King Sesostri III. Granite. Height 29 cm. Middle Kingdom, 12th Dynasty. Collection the Cairo Museum.
3. Gold death mask of King Seshonkh. From Tanis. 22nd Dynasty. Height 25 cm. Collection the Cairo Museum.
4. Head, possibly of King Chephren. From Giza. Fourth Dynasty. Height 19.5 cm. Collection the Cairo Museum.
5. Head of a Princess. Quartzite. From El Amarna. 18th Dynasty. Height 19 cm. Collection the Cairo Museum.



5





Coptic grave stele. 6th Century A.D. Height 58 cm. Collection the Coptic Museum, Cairo.



Canopic alabaster vase found in the grave of the mother of King Akhnaton. From Thebes. 18th Dynasty. Height 36 cm. Collection the Cairo Museum.

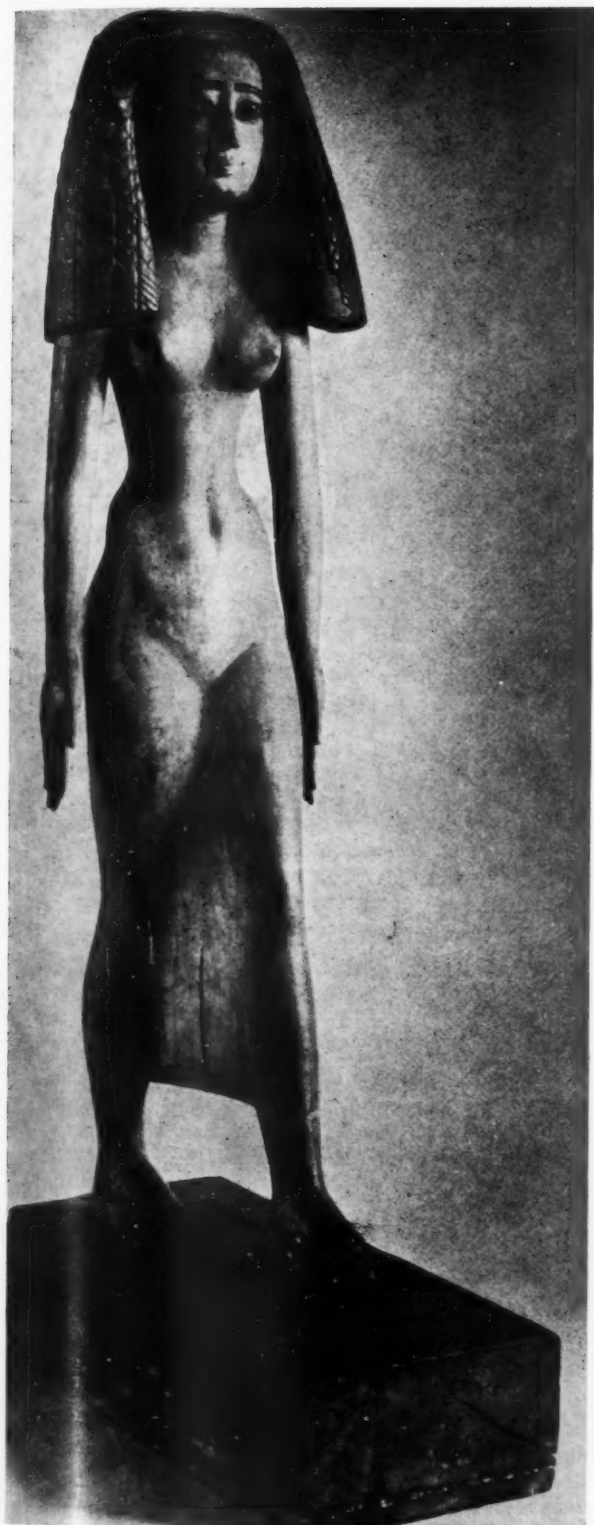


Figure of a Young Woman. Painted terracotta. From Hadara (Alexandria). 3rd—1st Century B.C. Height 21.5 cm. Collection the Graeco-Roman Museum, Alexandria.



Mummy mask of a young woman of Roman times. Stucco. Height 24.5 cm. Collection the Rijksmuseum, Leiden.

1. Figure of the Priestess Ai-mert-nebs. Height 48 cm. Middle Kingdom (2100—1600 B. C.). Collection the Rijksmuseum, Leiden.
2. Figure of a Woman. Height 84 cm. From Goerneh (Thebes). 18th Dynasty. Collection the Cairo Museum.
3. Stone plaque from El Gerza, possibly a schematic rendering of a bull's head and stars. Height 15.5 cm. Predynastic (end of 4th millenium B. C.). Collection the Cairo Museum.



1



2



3

# Lettre de Paris

Françoise Choay

Il n'est pas interdit de penser qu'un art est vivant, qu'il participe à l'actualité historique, dans la mesure où il répond à des aspirations que la société ne comble pas. (Ce point de vue cadre à la fois avec la thèse de l'utopie développée par le professeur Argan à propos de l'architecture, et avec la théorie de la fonction régulatrice de l'art dans les sociétés primitives, développée par l'anthropologie structurale.) Sans doute est-ce là pourquoi certaines formes apparemment parfaites, nous laissent aujourd'hui indifférents, qui nous touchaient encore dans l'immédiat après-guerre.

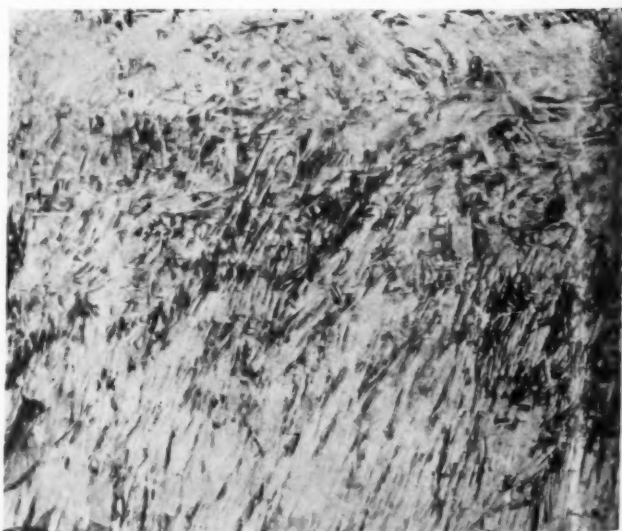
Ainsi en est-il par exemple de l'importante exposition de Vieira da Silva à la Galerie Jeanne Bucher. Il s'agit en l'occurrence d'une trentaine de toiles exécutées (à trois exceptions près) au cours de l'année 1960. «Cristal et acier», «La plage», «L'atelier Boulevard St. Jacques», «Londres», «Le pont», «Ville forte», se succèdent, bien peints, avec intelligence et subtilité. Le mécanisme est celui que nous connaissons. Le peintre part à chaque fois des données de la perception sensible, mais ce fragment du monde est dépouillé de son opacité, réduit aux structures rationnelles dont l'esprit doit le sous-tendre pour pouvoir agir sur lui, exorcisé de ses mystères par la présence de l'angle droit. Pour éviter une trop sèche limpidité de l'esprit à soi-même, Vieira da Silva joue sur certaines analogies structurelles de ses sujets, confondant dans l'horizontalité la fuite des rails de chemin de fer et le sillage des bateaux ou dans la verticalité les étages de la ville et ceux de la bibliothèque: souvent aussi il s'amuse à répercuter sa description dans un miroir imaginaire. Certes quelques toiles de l'exposition donnent l'impression que le peintre tâche actuellement à brouiller les images, notamment par l'usage de diagonales qui contredirent l'orthogonalisme de base des tableaux: tel serait le cas de «Pleine lune» ou du «Cycle des Saisons». Mais ce subterfuge ne nous transporte pas hors de l'esthétique cubiste qui est celle de Vieira da Silva.

Et précisément le public est lassé des évidences développées par le cubisme et ses prolongements: il est lassé de cette manie d'expliquer le monde qui est le vice de ce qu'on nomme improprement aujourd'hui, l'École de Paris. Sous une forme très différente, qui renonce au charme de la couleur et à la rigueur de la géométrie, c'est la même entreprise que nous présente la Galerie Maeght avec les dessins d'Aix (1947—1950) de Tal Coat. Ces pseudo calligraphies orientales, qui s'intitulent «Rochers», «Granit», «Végétation», «Calcaire» ou «Plateau cévenol» prétendent saisir le phénomène sous un aspect à la fois plus fugace et plus essentiel que ne le faisait da Silva. Mais ces lignes sinueuses et sommaires tracées à l'encre de chine et dont on admire la volontaire indigence, me semblent une fois de plus un résumé pour intellectuels, une formule que les esprits inventifs pourront évidemment remplir à leur guise (faisant alors eux-mêmes le travail de création), mais qui en fait laisse irrémédiablement échapper l'inépuisable richesse du monde.

Aujourd'hui nous recherchons avec nostalgie l'opacité des choses et c'est pourquoi nous nous plaisons dans les catégories du douteux, du trouble, de l'inquiétant ou du sordide, pourquoi aussi nous interrogeons, jusqu'à la torture, les produits de la civilisation mécanicienne, de façon à leur faire découvrir derrière les apparences rationnelles qui nous désespèrent, un arrière fond d'autonomie subversive et virulente. L'exposition du Relief à la Galerie du XXe Siècle est une remarquable illustration de ces faits. Certes il faut mettre à part une série d'œuvres qui présentent un intérêt historique ou de curiosité, et dans le cas desquelles le relief n'est pas un moyen d'élection pour l'artiste, mais le fruit occasionnel d'un accident. Ainsi une admirable «Femme couchée» est pour Laurens l'occasion de déployer le même talent analytique que dans ses dessins, ainsi à l'occasion Delaunay applique-t-il la formule des disques à une masse de plâtre, ou Max Ernst tente-t-il une fois de plus en vain, de transposer dans la tridimensionnalité les associations cocasses de sa peinture. De même le relief est pour Vasarély ou Agam, l'occasion de pratiquer leurs habituels exercices de psychologie expérimentale.



Vieira da Silva: Cristal et Acier. 1960. Huile. 116 x 73 cm.  
(Galerie Jeanne Bucher.)

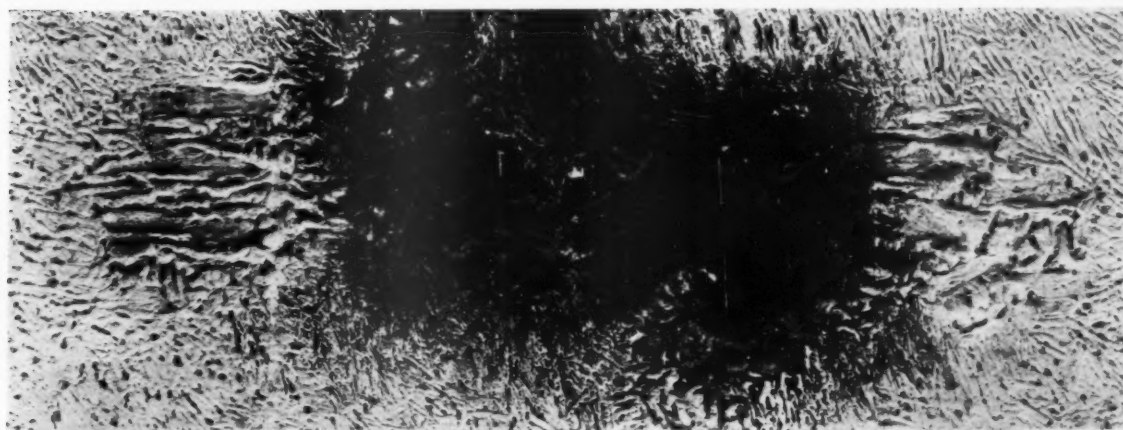


Vieira da Silva: Cycles des Saisons. 1960. Huile. 81 x 100 cm.  
(Galerie Jeanne Bucher.)





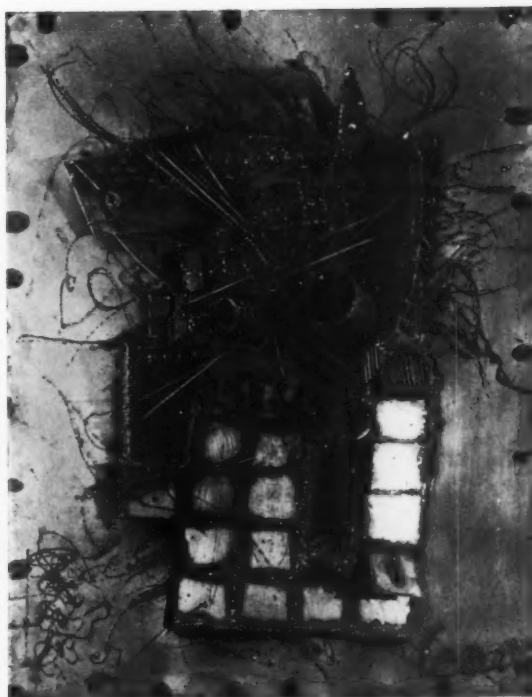
Henri Laurens: Femme couchée. 1922. Bronze, bas-relief. 56 x 160 cm. Collection Galerie Louise Leiris. (Photo Galerie du XXe Siècle.)



Krajcberg. (Photo Galerie du XXe Siècle.)



Kemeny: Courant-Courant, No. 90. 1960. 102 x 145 cm. Collection Galerie Paul Facchetti. (Photo Galerie du XXe Siècle.)



César: Bas-relief. 1956. 120 x 91 cm. Collection Elie de Rothschild. (Photo Galerie du XXe Siècle.)

Mais le centre de l'exposition est composé d'un ensemble d'artistes pour qui le relief constitue un moyen technique particulièrement adapté à leur propos: le relief qui autorise les matériaux les plus insolites (déjà plus ou moins élaborés, du ciment ou du goudron au morceau de chiffon ou débris de ferraille) change en effet la peinture en sculpture et la sculpture en peinture, transformant la représentation de l'un en objet et «irréalisant» la présence tridimensionnelle de l'autre. Si l'on accepte de ranger les œuvres de Dubuffet et de Tapiès parmi les reliefs (et ils sont «en relief» au sens le plus littéral) on s'aperçoit que cette forme ambiguë par excellence, est actuellement pratiquée par les artistes européens les plus importants. Le mérite de l'exposition de la Galerie du XXe Siècle est précisément de l'avoir montré et d'avoir fait apparaître la convergence et l'homogénéité d'un ensemble d'œuvres en apparence très diverses.

On peut en effet rapprocher les béances et les protubérances qui rongent le «Fer» (1958) de Burri des pustules et des cratères sombres qui forment le centre de la «peinture» (1960) de Krajcberg. Mais Burri est également proche de Tapiès dont le «Relief gris» érodé et ridé comme par un agent naturel donne à ces marques la même importance qu'Arnaldo Pomodoro aux plissements plombés de son relief (1957). De Giorgi et Consagra s'entendent pareillement aux arrachements et aux déchirures. Schumacher propose un objet ambigu («Tastobjekt III») où la fossilisation semble avoir accompli son œuvre comme dans la merveilleuse «Parade de rides» (1960) de Jean Dubuffet. Mais dans celle-ci le vallonement des papiers d'argent a permis une structure à la fois précise et indifférenciée que l'on retrouve, traduite avec la dureté du métal dans ce «relief no 90» qu'une fois encore Kemeny est parvenu à arracher à d'artificiels et métaphoriques débris de ferraille. Cet univers du débris et de la ferraille on le retrouve, également problématique, mais

atteint de toutes les lèpres visibles, et régi par un lyrisme baroque dans un admirable «Bas-relief» (1956) de César, cocasse et inquiétant à la fois. C'est un des sommets de l'exposition. On peut pour gageure lui opposer le «Relief Flahrt» (1960) de Bernard Schultze, où d'incroyables végétations érotiques se développent et font saillie au dessus d'un fond vénénéux. La matière plastique et le chiffon qui la soutend opposent leur incertitude à la précision du métal et des soudures pratiquées par César. Et pourtant ici et là il est question d'un même trouble et d'une certaine pourriture qui est au cœur du monde.

Des inquiétudes et des doutes d'une autre nature sont exprimées par le sculpteur Étienne Martin dans ce qu'il intitule «Les Demeures» (Galerie Breteau). Pendant des années ce sculpteur de 47 ans a pratiqué une solide figuration qui aujourd'hui demeure encore pour lui un nécessaire exercice. Il est connu également pour l'art avec lequel il traite les racines et s'enchant de leurs méandres naturels, de ces lignes au cours sinueux qui paraît imprévisible et qu'habite en fait une logique organique. Or voici que Martin nous livre aujourd'hui le résultat de recherches entreprises depuis 5 ou 6 ans, ces trois «demeures» dont la première remonte à 1956—1958, la seconde à 1959 et la troisième 1960. Ce sont de grandes masses blanches compactes, irrégulièrement percées, dont l'intérieur aux couloirs secrets correspond cependant à l'extérieur et évoque précisément les mêmes cheminements et la même évidence d'organisation que les racines. Dans leur état actuel les «demeures» se présentent comme des maquettes, exécutées en plâtre. Elles ont un aspect sommaire, négligé, et il est évident qu'elles ne résisteront guère à la durée. En outre, elles pourraient être réalisées en pierre, coulées dans le bronze, ou la matière plastique. On peut reprocher cette indétermination à Martin: l'art du sculpteur ne consiste-t-il pas à lier d'un lien nécessaire la forme et la matière?

Étienne-Martin: «Les Demeures». (Galerie Breteau.)



Anto

Di Teat  
René.

Harold C  
(Galerie

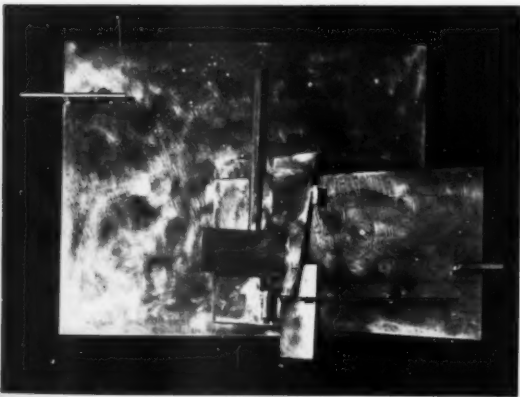
Bernard S  
(Galerie c



Antoine Pevsner. (Photo Galerie du XXe Siècle.)



Di Teana: Relief 1957. Acier. 75 x 55 cm. Collection Galerie Denise René. (Photo Galerie du XXe Siècle.)



Harold Cousins: Relief avec cuivre. 1957. 30 x 38 cm. (Galerie du XXe Siècle.)



Bernard Schultze: Relief "Flahrt". 1960. 46 x 55 cm. (Galerie du XXe Siècle.)



Emil Schumacher: Tastobjekt III. 1958. 64 x 47 cm. (Galerie du XXe Siècle.)

Martin avoue s'être désintéressé du moyen d'exécution, seule l'idée le préoccupait.

Et précisément, la raison pour laquelle ces demeures me semblent pleines d'intérêt et me touchent, c'est qu'elles s'attaquent à un thème fondamental, qui est en même temps un thème tridimensionnel par excellence, celui de l'habitat humain. Quoi de plus étranger à nos modernes maisons de pierre et d'acier que ces masses frustes et irrégulières? En fait Martin les a sculptées en pensant à son village de la Drôme, aux toits de tuiles brunes, aux façades de pierre asymétriquement taillées au gré des besoins de chacun et qui finissent par ressembler à des personnes. Le résultat est un équivalent symbolique de la qualité humaine et rassurante que l'on trouve encore dans l'architecture populaire de nos villages. Les travaux de la psychologie et de la psychanalyse ont montré que l'image de la maison était enracinée au plus profond du psychisme humain. Elle correspond à la fois à des exigences naturelles et culturelles, et il n'est pas interdit de penser qu'elle s'élabore à partir de l'image maternelle. Aussi les «demeures» d'Étienne Martin nous touchent-elles à la fois comme un phantasme individuel (lié à l'histoire personnelle du sculpteur) et comme la réaction, sous forme d'image utopique, à l'une des carences historiques de la civilisation technicienne. Assez curieusement ces sculptures évoquent les architectures visionnaires de Frederic Kiesler dont Étienne Martin ne connaît même pas le nom. Elles traduisent le même désir de retrouvailles avec la continuité, la même attirance pour un espace clos et secret; l'aspiration à une demeure secrétée pour ainsi dire par l'homme, où celui-ci puisse retrouver la paix du sein maternel et échapper à la transparence glaciale d'un monde qu'il a créé.



Étienne-Martin: "Les Demeures". (Galerie René Breteau.)



# Los Angeles Letter: January 1961

Jules Langsner

This observer finds himself impelled to begin his first Los Angeles Letter to ART INTERNATIONAL with a brief "Apologetic", using the word in the theological sense of an exposition and defence of the true doctrine. Such an apologia is called for in view of the tendency of the unenlightened to misconstrue the nature of the intellectual life in Southern California, particularly with regard to the condition of the visual arts. Item: painters and sculptors here increasingly are taking the attitude nothing is sacred, including the achievements of the New York avant-garde of the fifties. Item: dealers are prospering on the sale of works by celebrated European and American moderns (at handsome prices) as well as works by local artists (for less extravagant sums). Item: a new Los Angeles Art Museum is on the verge of erecting a \$5 million wing as the first unit of a \$10 million project. Item: the Pasadena Art Museum is in the process of transforming itself into the nucleus of a \$4.5 million Carmelita Cultural Center in that nearby community. Item: the Art Department at the University of California at Los Angeles is drawing plans for a multi-million dollar expansion of gallery, lecture hall, workshop, and auditorium facilities. Ergo: this letter is written from the raw (and lusty) frontier town of the art world.

New settlers pour into Los Angeles and the surrounding network of cities, towns, and bedroom suburbs at a rate in excess of 1000 per day. This vast megalopolis numbering over 6.5 million souls is in a state of continuous change. Nothing is fixed, everything is in flux, including the climate of intellectual life. Moreover, Los Angeles is an enormous urban complex without a memory of its past. The city of ten years ago has been practically erased and no one could care less. And contrary to the cherished notions of readers of Evelyn Waugh and Nathaniel West, the dreamland known as Hollywood has no connection with the intellectual life of Southern California. The only artists I know who have met Sam Goldwyn and Marilyn Monroe are visiting painters from New York with letters of introduction. The intellectual community consists of artists, writers, composers, and a rather astonishing collection of theoretical scientists. The latter group can be found in such preserves as the California Institute of Technology and the Jet Propulsion Laboratory in Pasadena, and at the Rand Corporation in Santa Monica—a unique corporate entity where physical and biological scientists are paid to ruminate, playing three-dimensional chess when they tire of speculative ideas. These dispersed intellectual enclaves are beginning to excite each other, and there are high hopes that the resulting cross-fertilization may help suggest new modes of expression appropriate to experience in the second half of the twentieth century, a hope bolstered by the very absence of the constricting factor of tradition.

At the moment it's not possible to nail down with any precision the state of art here except to remark things are in ferment, and that a diversity of directions exist side by side with equal vigor. No single esthetic persuasion has managed to gain anything like an ascendancy over the others. Glib statements about a "School of Los Angeles", a "Pacific School", or a fictitious entity called "West Coast Painting" indicate that the critic making them is the victim of a delusional system having no connection with the scene. With this condition of ferment and diversification in mind, this report has been confined to a typical round of the galleries.

Helen Lundeborg, exhibiting recent paintings at the Paul Rivas Gallery, is one of a handful of Southern California artists concerned with widening the horizons of vision who has roots in the Los Angeles of pre-war days. As long ago as the mid-thirties Helen Lundeborg belonged to a group of artists in the mainstream of advanced painting. Calling themselves Post-Surrealists, these artists endeavored to take constructive advantage of the chance evocations of the unconscious produced by the surrealists. It was their intention to consciously structure imagery having symbolic references to the subterranean depths of the psyche. In short, the Post-Surrealists aimed to bring the artist's full resources, his intellectual faculties as well as his intuitions, hallucinations, and dreams, to the disclosure in paint of the hidden realm of the unconscious. The California Post-Surrealists, active from around 1932 to 1936, included,

among others, Lorser Feitelson, Philip Guston, Reuben Kadish, and Knud Merrill. Of the original band, only Helen Lundeborg has persistently pursued a Post-Surrealist approach to painting through the intervening quarter century. By no means, however, has she been content to produce variations of her initial efforts as a Post-Surrealist. Instead she has gradually refined, modified, altered her original mode of vision, retaining meanwhile the conceptual foundation with which she commenced her career.

This refinement has taken the form of an increase in allusiveness. That is to say, symbolic imagery in Lundeborg has become less explicit and more inferred. She seeks to evoke the obscure and the mysterious by means of precise geometric shapes, flat areas that suggest light and shadow, walls, floor, sky, landscape, whatever. Her palette is confined to muted colour. Surfaces are "clean" and untextured. These pure flat shapes are positioned in such a way as to create deep space and at the same time remain parallel to the picture plane. More exactly, the viewer's apprehension of space alternates between the "illusion" of depth and forms fixed to the surface, thereby enhancing the ambiguity of the event, adding the note of mystery she seeks to achieve. Helen Lundeborg has said that she "arrived at this degree of abstraction almost unwillingly, having come to the realization these severely geometric structures convey a certain kind of mood with greater impact than my more representational paintings". Despite austerity of form and structure, the recent Lundeborg paintings produce a mood that is compelling, albeit a rigorously personal expression, a haunting calm in a world stripped of things. If, at first glance, the Lundeborg pictures appear as a kind of "hard-edge" painting, the resemblance is deceptive. She is a subjective artist employing a disciplined geometry to communicate interior states of being personal to herself.

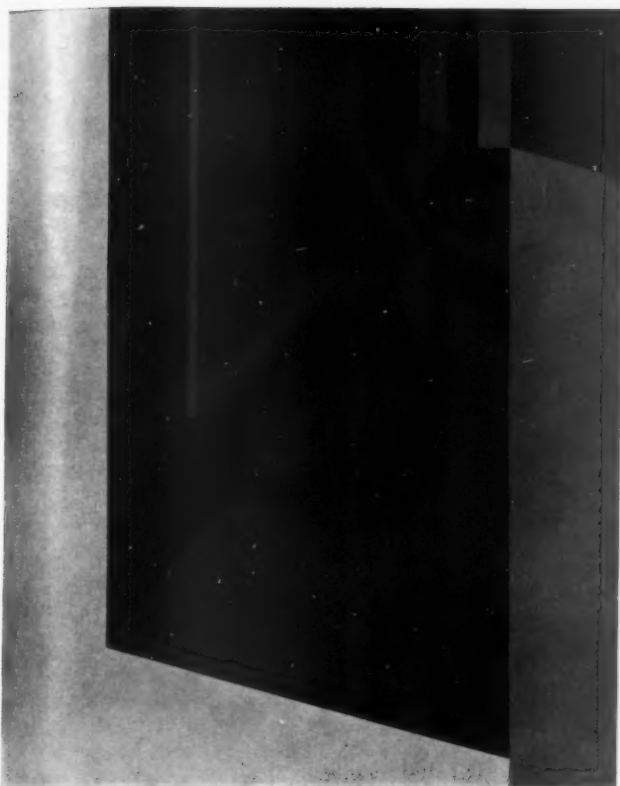
Hard-edge painting, however, is not without proponents in Southern California. It has attained the status here of a minority movement calling itself Abstract Classicism. The most prominent members of the Abstract Classicist contingent include painters Karl Benjamin, Frederick Hammersley, Lorser Feitelson, and John McLaughlin. In as much as Classicism is a dirty word in some circles, these hard-edge painters have been subjected to considerable abuse by persons confusing Abstract Classicism with Neo-Classicism—with an artificially induced revival of past accomplishments. Nothing could be more remote from their intention. Rather than seeking to return painting to an idyllic perfection presumed to exist in the works of a bygone age, the Abstract Classicists are committed to a search for a visual vocabulary relevant to conceptual advances in philosophy and the sciences. They are "abstract" in that optical reports of the visible world no longer suffice to describe our conception of reality. They are "classicists" in that they subscribe to the rule of intelligence in the arts as well as in the sciences. Consequently their pictures, starting from an intuitive hunch, always are rigorously edited in order to achieve an impeccable organization.

As it happens, two of the Abstract Classicists currently are being seen in one-man-shows—Karl Benjamin at Esther Robles Gallery and Frederick Hammersley at the Pasadena Art Museum. In the works of both of these artists, as in the paintings of the other Abstract Classicists, one cannot separate and define colour, shape, rhythm, space as isolated entities. These elements are so interlocked that space as such is a factor of form, and forms are apprehended as units of colour. This has been accomplished by making each hard-edge shape serve alternately as a figure and a ground, detaching itself from surrounding shapes one moment and receding the next moment as an adjacent shape comes into focus. Thus these pictures are not constructions, as in Mondrian or Malevitch, but rather colourforms in continuous flux. This approach to painting, surprising as it may seem, allows for considerable latitude. Though Benjamin and Hammersley share certain premises in common, the ways in which they give visual substance to those premises are quite distinctive. Their works are stamped with a personal signature. Thus Benjamin tends to favor a more dynamic interplay of colour-forms than Hammersley. Dynamic force in Benjamin results to a

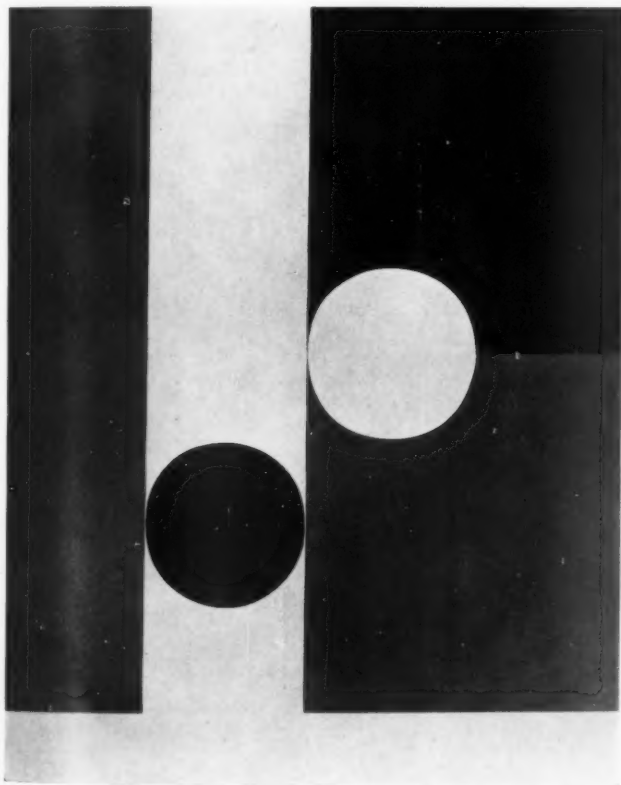
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Frederick  
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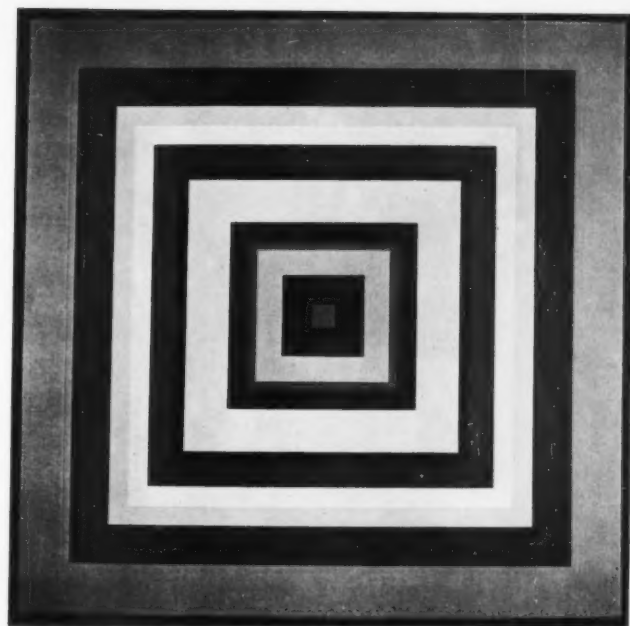
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Helen Lundeborg: Interior. 1960. Oil on canvas. 40 x 50 inches.  
(Paul Rivas Gallery, Los Angeles.)



Frederick Hammersley: Half of half. 1960. Oil on canvas. 34 x 30 inches.  
(Pasadena Art Museum.)



Karl Benjamin: Concentric Squares. 1960. Oil on canvas. 40 x 40 inches.  
(Esther Robles Gallery, Los Angeles.)

A 35 year old native Southern Californian, Ruben has been endowed generously with a flair for painting. Until the current show it appeared as if Ruben were destined to be the victim of his facility. One felt his fluent command resulted all too often in demonstrations of virtuosity for its own sake. Moreover the viewer tended to be conscious of a talented artist still in the process of assimilating influences, scarcely surprising for an artist aware of his antecedents. Two years ago Ruben took stock of his accomplishments and (thanks to his analytic cast of mind) he recognized the time had arrived for a fundamental revision of his approach to painting. The exhibition at Ferus Gallery—the culmination of two years of intensive searching—indicates the emergence of an artist with an impelling vision. These eight and ten foot canvases, composed predominantly in sepulchral blacks and dusky greys, command the eye with an authority that is the more convincing because it is completely assured.

The paintings at Ferus Gallery belong to a "Claremont Series", Claremont being the small college town in which Ruben resides. Each of these large canvases has become the stage for a dramatic enactment of the artist's responses to a painted surface. Ruben improvises rapidly, spontaneously, without hesitation. That he now has full command of his resources obscures the continuous clarification of ideas attained in preliminary drawings, often numbering in the hundreds before paint is put to canvas. With all of this incessant preparation, the works themselves give no evidence of planning, the purpose of the preliminary studies being to give him



Richards Ruben: Claremont No. 35. 1960. Oil on canvas. 84 x 96 inches.  
(Ferus Gallery, Los Angeles.)

large degree from radiance of colour and the abrupt contrast between one high-keyed colour and another. The Hammersley paintings, on the other hand, through more reserved, curiously are more sensuous in their impact. Shapes are confined to flat rectangles and discs in delicate equilibrium. Colours tend to complement each other instead of vibrating in opposition. If these are pre-eminently lucid paintings, nonetheless they are invested with a surprising amount of sensuous appeal, perhaps because Hammersley possesses a native gift for colour.

It would be hard to find an artist more remote in intention from the Abstract Classicists than Richards Ruben at the Ferus Gallery.





Edward Kienholz: John Doe. 1960. Painted construction. 40 x 32 x 18 inches. (Ferus Gallery, Los Angeles.)

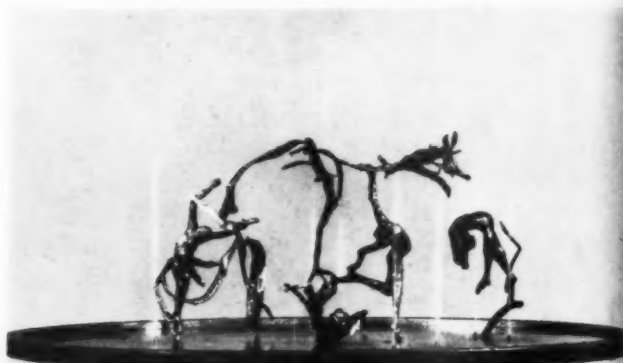
an instinctive command of visual ideas. Happily, Ruben has now reached the point of maturity where he no longer needs to prove himself. He has found a vocabulary out of inner necessity and thereby has proved himself without consciously trying to do so. The exhibition of painted constructions at Ferus Gallery by Ed Kienholz—the enfant terrible of the Los Angeles art community—has focused attention here on the pros and cons of the current Dada revival. Under the circumstances, nothing Kienholz may do can prevent the fate of being designated a California version of Neo-Dada, though he himself avoids fancy nomenclature like the plague. A couple of years ago Kienholz set out to construct "satires in 3-D" without the slightest intention of reviving Dada or of aligning himself with a direction as acutely self-conscious as Neo-Dada. The notion of satire in 3-D came about without reference to Dada. As Kienholz puts it, he was "bugged" by certain idiocies he observed in the contemporary world. The best way for him to expose the absurdities of mankind was by extending a repellant attitude to its extreme, and therefore absurd, conclusion. A carpenter by trade, what more effective approach than CONSTRUCTING satires? An inveterate kidder, Kienholz finds the idiosyncrasies of his friends irrepressibly amusing. As a result, the painted objects at Ferus alternate between private jokes and acid comments on the social scene as deadly as the sting of an adder.

Wit, the comic, puns, jokes disintegrate under the probing scalpel of analysis. If you expose the ropes and pulleys of humor, humor itself disappears. Nevertheless the Kienholz painted objects merit serious analysis. Such "far-out" constructions as the "God Tracking Station" or the "Psycho Vendetta Case" effect an initial response of hilarious laughter. This happens because logical incongruities take the viewer by surprise. He is unprepared to encounter a serious idea turned into the ludicrous. After recovering from the initial shock treatment, the viewer suddenly recognizes the bite in the Kienholz wit. If Kienholz brings to satires in 3-D the scatological humor of a Rabelais and the zany libidinous pranks of a Harpo Marx, he also engages in the devastating *reductio ad absurdum* of

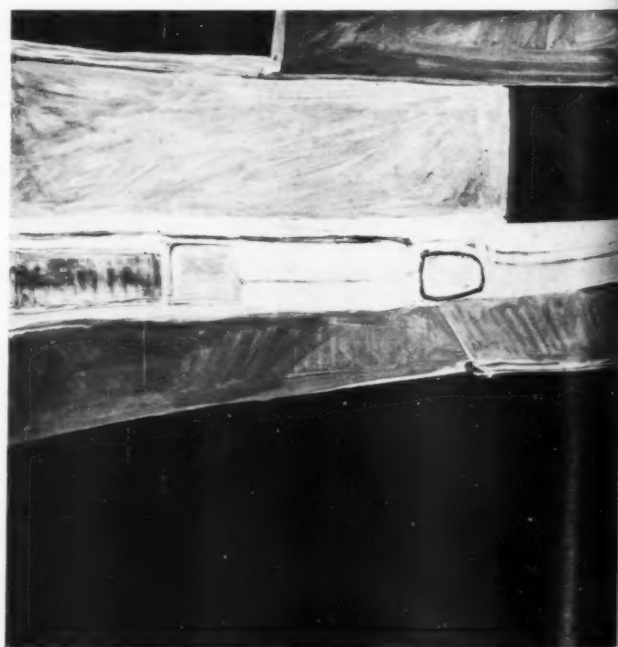
a Jonathan Swift. No doubt the Kienholz satires in 3-D are a manifestation of Neo-Dada; this critic, however, prefers to think of them as pure Kienholz.

The most novel show currently on view is the exhibition of Jack Zajac's ten bronze fountains, complete with marble basins and jets spouting water, at Landau Gallery. Seen ensemble, the numerous expressively-postured, miniature nudes, entwined in rippling branch and leaf forms, the transparent pools, the quicksilver streams of water, the splashing sounds produce a striking and sensuously pleasing impression. One immediately recalls the splendid Baroque fountains of Rome, a connection not at all fortuitous as Zajac, a recurrent resident of Rome, was indeed inspired by the magnificent fountains of the Eternal City. The Zajac fountains, however, are not maquettes for water-activated sculpture in the grand manner. They were not conceived with a public site in mind, nor as objects to enhance a work of architecture. Instead the Zajac fountains serve as vehicles for an intensely lyrical expression, and as such, belong in a private and intimate setting, certain then to retain their visual eloquence whatever the character of the domestic interior or garden.

The miniature figures, never more than twenty inches high, are the most fully realized sculptures thus far by this 30 year-old artist equally deft in painting, drawing, and printmaking. True, one detects evidences of Rodin, Degas, and such contemporary Italians as Fazzini and Manzù, but Zajac has placed his personal stamp on these sources. The fluid rhythms of scudded figures suspended in air or tip-toeing on the surface of the water is peculiar to Zajac. Moreover, immersion of the figures in a watery environment removes them from the realm of hard and fast, durable sculpture. They exist in an aquatic world of their own. That said, I must add the hope that Zajac will not remain content with this considerable achievement. He runs the risk of the dazzling performer who may fail to test the limits of his potentialities.



Jack Zajac: Fountain No. 3. 1960. Bronze. Height 19 inches. (Felix Landau Gallery, Los Angeles.)



Frederick Black: Tucson No. 3. 1960. Oil on canvas. 40 x 40 inches. (Esther Robles Gallery, Los Angeles.)



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# AUCTIONS

## PARKE-BERNET, New York

English and French Furniture and Decorations; Chinese art, Paintings, Carpets, etc. December 15—16, 1960.

Pair of acajou and kingwood marquetry tables. Louis XV style. \$720

Set of seven Sheraton carved and inlaid mahogany dining chairs. English, late XVIII Century. \$770

Kingwood marquetry serpentine-front commode. Bronze doré. Marble top. Height 34 inches, length 51 inches. Louis XV style. \$1050

Inlaid acajou and tulipwood Petite Table à écrire. Bronze doré. Sèvres porcelain plaques. Height 30 inches, length 37 inches. Louis XV style. \$825

Regency inlaid mahogany break-front secretary bookcase. Ormolu mounts. Height 5 feet 8 inches, width 5 feet 6 inches. English, ca. 1815. \$1400

Decorated vermilion lacquer secretary-bookcase. Height 7 feet 4 inches, width 42 inches. Queen Anne style. \$500

Brussels Renaissance hunting tapestry. 9 feet 9 inches × 10 feet. XVI C. \$875

Kurd Herati carpet. 18 feet 10 inches × 12 feet 9 inches. \$1100

Kirman medallion carpet. 27 feet × 17 feet 2 inches. \$1000

Modern Graphic Arts. December 14, 1960. G. BRAQUE: Two Women and the Star. Pencil drawing. Signed. 13 1/2 × 11 inches. Framed. \$2300

MARC CHAGALL: La Tour Eiffel. Lithograph in colours. Proof signed in pencil. Edition limited to 50. Large folio. Framed. \$360

MARIE LAURENCIN: Portrait. Colour crayon and pencil drawing. Signed and framed. 7 × 4 1/2 inches. \$550

PICASSO: Le Chat. Etching and aquatint. Signed proof. From Buffon's "Natural History". \$375

PICASSO: Le Bain. Etching. Plate 11 of the "Saltimbanques". Japan proof. Signed in the plate, and dated 1905. Medium folio. Framed. \$350

TOULOUSE-LAUTREC: Femme au Glace. Lithograph in colours, 1896. (Deltail No. 185.) Plate from the series "Elles". Large folio. Framed. \$425

TOULOUSE-LAUTREC: Femme au Tub. Lithograph in colours. (Deltail No. 183.) From the set "Elles". Watermark G. Pellet, T. Lautrec. Framed. \$500

TOULOUSE-LAUTREC: Irish and American Bar. Lithograph in colours, 1896. (Deltail No. 362.) First state. Large folio. Framed. \$750

## LEMPERTZ, Cologne

Auction 463 of Modern Art. December 3, 1960.

BARLACH: Der Rächer. Bronze. DM 22000

BARLACH: Der Zweifler. Bronze. DM 18000

DIETZ EDZARD: Sängerin in weissem Kleid. Oil. Signed. 81.5 × 65 cm. DM 10500

KIRCHNER: Weiblicher Akt nach dem Bade. Coloured chalk. Signed and framed. 65 × 50 cm. DM 10200

KOKOSCHKA: Rosen in Vase. 1925. Oil. Signed. 90 × 70 cm. DM 38000

LIEBERMANN: Konzert in der Oper. Oil on card mounted on wood. Signed and dated 1920. 50 × 75 cm. DM 15000

AUGUST MACKE: Geranien am Fenster. 1912. Oil. 60 × 48 cm. DM 13000

MOHOLY-NAGY: Komposition mit Diagonale und Quadrat. Oil. Signed. 95 × 75 cm. DM 17000

OTTO MÜLLER: Sitzende Zigeunerin. Watercolour, black ink and crayon on paper. Signed. 68 × 50 cm. DM 14000

HEINRICH NAUEN: Kapuzinerkresse in Glasvase. 1925. Oil. Signed. 124 × 70 cm. DM 12000

NOLDE: Sonnenblumen und Zinnien. Watercolour on Japan. Signed. 45.3 × 34.5 cm. DM 22000

NOLDE: Brustbild einer jungen Frau mit Pagenfrisur. Watercolour on Japan. Dated and signed. 47 × 34 cm. DM 23000

NOLDE: Zwei Vasen mit Blumen und keramische Figur. Watercolour on Japan. Signed. 33 × 46.5 cm. Framed. DM 17000

PECHSTEIN: Palau-Landschaft. Oil. Signed and dated 1917. DM 10000

VLAMINCK: Village. Gouache with watercolour. Signed and framed. 45 × 54 cm. DM 24000

## SOTHEY'S, London

Renaissance Jewellery, 18th Century Gold Snuff Boxes, and Works of Art by Carl Fabergé. December 5, 1960.

Louis XV chiselled gold snuff box. 3 inches. Paris, 1746. £3200

Jasper vase with enamelled gold mounts. By Jean Valentine Morel. Signed and dated 1855. 26 inches high, 20 inches wide. £5500

Mid 16th Century South German Jewelled gold pendant. 3 1/4 inches, ca. 1560. £5800

The Valuable Library of the late Harry T. Peters, Esq. Part I. December 5—6, 1960. Hudson River Portfolio. 20 coloured aquatint plates, engraved by John Hill after the paintings by W. G. Wall. Oblong folio. (New York, Henry I. Megarey, 1828.) £1400

Maximilian de Wied-Neuwied (Prince) Travels in the Interior of North America. Translated from the German by H. Evans Lloyd. 1 volume text with map and woodcut, and 1 volume Atlas with 81 colour plates by Bodmer. 4to and imp. folio. Ackermann and Co., 1843-44. £1600

European Porcelain of the Oscar Dusend-schon Collection. December 6, 1960.

Chelsea group of masked dancers. Modelled by Joseph Willems after the Meissen original. 7 inches, red anchor mark. £3600

Ormolu-mounted Meissen group of a sultan riding an elephant. By Kaendler and Reinicke. The base 15 inches, the group 11 1/2 inches long, 12 inches high. £3600

Louis XV ormolu Meissen porcelain clock. Group by J. J. Kaendler after Boucher. 6 1/4 inches high. £3200

Important Old Master Paintings. December 7, 1960.

GEORGE STUBBS: The Baron de Robeck riding by the Serpentine. Signed and dated 1791. 39 3/4 × 50 inches. £20,000

FRANS HALS: Portrait of a Cavalier. 29 × 24 inches. £182,000

JAN (Velvet) BRUEGHEL: A rich Bouquet of flowers. On panel. 28 3/4 × 21 1/4 in. £15,000

Modern Etchings, Woodcuts and Lithographs. December 12, 1960.

TOULOUSE-LAUTREC: Au Hanne-ton, or à la Brasserie. (D. 272) Lithograph, 1898. Signed. Stamped in red, and numbered 23, with the stamp Goupil et Cie, Paris. 358 × 257 mm. £270

PICASSO: Le Repas Frugal. (G. 2, 11b) Etching, 1904. 465 × 375 mm. £260

PICASSO: Le Chef-d'Oeuvre Inconnu. Edition Vollard, 12 (out of 14) etchings, 1927. Signed. £1400

Egyptian, Greek, Roman, Anglo-Saxon, and Indian Art. December 12, 1960.

Gandhara grey schist Buddha. 3rd Century A.D. 27 inches. £900

Attic Red-figured Column Crater. 15 1/4 in. C. 480—470 B.C. £1000

Ancient Egyptian bronze cast. £1200

Library and Literary Manuscripts of the late Sir Max Beerbohm. December 12—13, 1960.

Beerbohm (Sir Max). The Mirror of the Past. Extensive collection of Autograph Drafts and Notes for his projected novel. C. 100 pages, folio. £2600

Beerbohm (Sir Max). The Dreadful Dragon of Hay Hill. The Autograph Manuscript, with numerous deletions and revisions. 52 ll., folio. Written partly in pencil. £1000

Chinese Ceramics and Works of Art. December 13, 1960.

Early 15th Century blue and white dish. 14 1/2 inches. £800

Jade Ting and cover. On wood stand. 13 1/2 inches high. Ch'ien Lung. £1650

Modern English Drawings, Paintings and Sculpture. December 14, 1960.

HENRY MOORE: Thin Reclining Figure. 1953. Bronze. Height 2 1/2 inches. Edition of nine bronzes. £1200

HENRY MOORE: Mother and Child. Bronze. 1956. Height 7 1/2 inches. (Maquette No. 3.) £1500

WALTER RICHARD SICKERT: Portrait of Mrs. Barrett. 1908. Oil. Signed. 19 1/4 × 15 1/4 in. £1500

## PALAIS GALLIÉRA, Paris

Sale of December 14, 1960, conducted by Maître Étienne Ader, assisted by M. A. Pacitti.

BOUDIN: Le Port au clair de lune. Signed canvas. 36 × 58 cm. NF 24,000

BOUDIN: Camaret, la Baie. Signed canvas. Dated Camaret 1873. 54 × 91 cm. NF 32,000

DEGAS: Baigneuse au bord de l'eau. Pastel. 105 × 92 cm. NF 140,000

MILLET: Les Glaneuses. Signed canvas. 38 × 30 cm. NF 21,000

CHAGALL: Composition au bouquet. Signed watercolour. 1936. 24 × 17 cm. NF 18,500

VAN DONGEN: Dans le jardin public. Watercolour and gouache. 49 × 31 cm. NF 16,200

VALADON: La lecture. Signed pastel. 1887. 215 × 265 cm. NF 19,600

COROT: Le Kiosque de Ville-d'Avray. Signed canvas. 1847. 150 × 110 cm. NF 83,000

COROT: Étang de Ville-d'Avray (Laveuses et chevaux venant à l'abreuvoir). Signed canvas. Oval, 85 × 100 cm. NF 45,000

JONGKIND: Port de Hollande. Oil. 1873. 34 × 47 cm. NF 51,000

LÉGER: La Table. Signed canvas. 1924. 51 × 65 cm. NF 51,000

LÉGER: Composition à la pipe. Signed canvas. 1928. 65 × 46 cm. NF 38,100

PASCIN: Les deux amies. Oil. 60 × 73 cm. NF 32,500



# ART BOOKS

Catalogues, Periodicals, Miscellaneous Publications

**Noblecourt, C. D.:** Ancient Egypt. The New Kingdom and the Amarna Period. Volume I in the Acanthus History of Sculpture. Edited by Sir Herbert Read and H. D. Molesworth. Photographs by F. L. Kenett. 11 x 14 inches. 80 pages. 32 full page plates. Greenwich (Conn.) 1960: New York Graphic Society. \$6.95

**Osborn, Robert:** The Vulgarians. 8 x 10 in. 96 pages. 48 coloured drawings, faced with hand-drawn text and sketches in black and white. Greenwich (Conn.) 1960: New York Graphic Society. \$3.95

**Plaubert, Jean.** Exhibition catalogue. Foreword by Hans Platte. Biographical summary. Selected bibliography. 10 pp. text. Photograph of the artist and 19 plates including four in colour. Hamburg: Kunstverein, 17 September—16 October 1960.

**Picasso.** Dessins. époques rose et bleue. Précédés d'une lettre de Francis Ponge et d'une biographie par Jacques Chessex. 4to. xviii, 81 pages, illustrated. Lausanne 1960: Mermod. sFr. 18.—

**Picasso: Faunes et Flore d'Antibes.** With an Introduction in French by Jaime Sabartes. Numbered, limited edition portfolio. 20 x 26 inches. With 11 hand-stencilled pochoir reproductions. Greenwich (Conn.) 1960: New York Graphic Society. \$225.00

**Präkolumbische Kunst aus Mexiko und Mittelamerika.** Exhibition catalogue. 8vo. 96 pages text. 69 pages plate illustrations, including three in colour. Introductions by S. K. Lathrop and Gerdt Kutscher. Chronology, maps, bibliography. Frankfurt am Main: Historisches Museum, May—September 1960.

**Private Collections.** Works of Art from p. c. in the North West of England and North Wales. Exhibition catalogue. Introduction by S. D. Cleveland. Full notes on 180 works shown. 8vo. 64 pp. 16 plates. Manchester: City Art Gallery, 21 September—30 October 1960.

**Ragon, Michel, and Verdet, André:** Jean Atlan. With photographs by Roger Hauert. 36 pages, illustrated, and one colour plate. Geneva 1960: René Kister.

**Rajput Painting.** Exhibition catalogue, with an introductory essay and catalogue notes by Sherman E. Lee. Map. Bibliography. 97 pages. Profusely illustrated in colour and monochrome. Tokyo 1960: Charles Terry, Bookcraft Inc., and Asia House, New York. (An exceptionally attractive and well-produced book.—Ed.)

**Reichel, Hans.** Exhibition catalogue. Foreword by Werner Schmalenbach. Biographical synopsis. Cover and 17 illustrations. Hannover: Kestner-Gesellschaft, 9 September—9 October 1960.

**Schapiro, M., and Avi-Yonah, M.:** Israel. Ancient Mosaics. Volume 14 in the UNESCO World Art Series. 13 x 19 inches. 30 pages text. 32 full-page colour and eight monochrome plates. Greenwich (Conn.) 1960: New York Graphic Society. \$18.00

**Schmidt, Georg, and Schenk, Robert:** Kunstform und Naturform / Form in Art and Nature / Art et Nature. With an Introduction by Adolf Portmann. 4to. 132 pages, illustrated. Basel 1960: Basilius Presse. sFr. 68.—

**Schoder, Raymond V., S. J.:** Masterpieces of Greek Art. 8 x 10 inches. 224 pages. 112 colour plates. End paper maps, chron-

ological charts, bibliography. Greenwich (Conn.) 1960: New York Graphic Society. \$12.50

**Schuler, Rose-Alsa:** Almée Rapin. Sa vie, son œuvre, son écriture. Peinture et graphisme exécutés avec le pied. 2. ed. 4to. 87 pp. facs. ill. Neuchâtel 1951: Delachaux et Niestlé. sFr. 8.50

**Silberner Kalender für das Jahr 1961.** With 12 colour reproductions of woodcuts by Hiroshige and Harunobu. Baden-Baden 1960: Woldemar Klein. DM 4.—

**Sima, Joseph:** 8 lithographies originales en couleurs illustrant un poème de Roger Gilbert-Lecomte, "Sacre et Massacre de l'Amour". 10 copies on Japan comprising an original watercolour and numbered from 1 to 10, NF 2000.—; 130 copies on Rives numbered from 11 to 140, NF 300.—. Paris, December 1960: Paul Facchetti.

**Les Sources du XXe Siècle.** Les Arts en Europe 1884—1914. Catalogue of an exhibition organized by and for The Council of Europe and presented at the Musée National d'Art Moderne, November 4—January 23. Introduction by Jean Cassou. Texts by Giulio C. Argan (Les Arts Plastiques), Nikolaus Pevsner (L'Architecture et les arts appliqués), Jean Cassou (Les Révolutions Esthétique en France, and, L'expressionnisme allemand), G. C. Argan (Le Futurisme), V. Vanbeselaere (La Peinture en Belgique), and Alan Bowness (La Peinture en Angleterre). Also by Nikolaus Pevsner, Charles de Maeyer, François Mathey, Thérèse Charpentier, and J.-B. Ache on Art Nouveau, the architecture and applied arts of the period covered. 8vo. lvi, 410 pages. 95 pages of plate illustrations. Paris 1960-61: Musée d'Art Moderne. NF 9.—

**Sugaï, Kumi:** Exhibition catalogue. 4to. Foreword (in French and German) by Jean-Claurence Lambert. 24 plate illustrations including two in colour. Biographical notes, list of exhibitions, public collections. Leverkusen: Städtisches Museum Schloss Morsbroich, 21 October—11 November 1960.

**Sweeney, James Johnson, and Sert, Josep Lluis:** Antoni Gaudí. German, translated from the English by Erika Kultermann. 4to. 192 pages, illustrated. Teufen 1960: Niggli. sFr. 51.50

**Van Dyck, Antoon.** Tekeningen en Olieverfschetsen. Exhibition catalogue. Large 8vo. Foreword by F. Baudouin and J. C. Ebbinge-Wubben. Biographical summary of Van Dyck's life. Essay (unsigned) on Van Dyck as a draftsman. Selective bibliography. Full scientific notes on the drawings and oil sketches. 170 pages text. Addenda and corrigenda. 80 full-page plate illustrations. Antwerp: Rubenshuis, 1 July—31 August 1960. Rotterdam: Museum Boymans-Van Beuningen, 10 September—6 November.

**Whistler, James McNeill.** Catalogue written and compiled by Andrew McLaren Young for an exhibition organized by the Arts Council of Great Britain. 9 3/4 x 6 3/4 inches. 128 pages. Eight colour and 33 monochrome illustrations. New York: M. Knoedler, 2—30 November 1960. \$3.00

**Yalouris, N.:** Classical Greece. The Elgin Marbles of the Parthenon. Volume II in the Acanthus History of Sculpture. Edited by Sir Herbert Read and H. D. Molesworth. Photographs by F. L. Kenett. 11 x 14 inches. 80 pages. 32 full-page plates. Greenwich (Conn.) 1960: New York Graphic Society. \$6.95

**L'Age de Pierre.** 40 millénaires d'art pariétal. With texts by H. G. Bandi, the Abbé Breuil, L. Berger-Kirchner, H. Lhote, E. Holm, and A. Lommel. 18 x 23 cm. 242 pages with 60 colour plates. Paris 1960: Albin Michel. NF 42.—

**Anthes, Rudolf:** Mit Rahineh 1955. With contributions by Hasan S. K. Bakry, John Dimick, Henry G. Fischer, Labib Habachi, and Jean Jacquet. v, 93 pages. Map, 18 figures and 45 plates. Philadelphia 1959: The University Museum, University of Pennsylvania. \$4.00

**Apollonio, Umbro:** Fauves et Cubistes. 265 x 30 cm. 100 pages. Paris 1960: Flammarion. NF 35.—

**Arslan, Edoardo:** Giuseppe Antonio Petrini. 4to. 159 pages, illustrated. Lugano 1960: Società ticinese di belle arti. sFr. 25.—

**Baer, Klaus:** Rank and Title in the Old Kingdom. 300 pages. Chicago 1960: University of Chicago Press. \$7.50

**Baldinger, Wallace:** The Visual Arts. 308 pp. About 120 illustrations, including four in colour. New York 1960: Holt, Rinehart and Winston. \$9.50

**Baltrusaitis, J.:** Réveils et Prodiges. 22.5 x 28 cm. 368 pages. 570 illustrations. Linen binding. Paris 1960: Armand Colin. NF 78.—

**Beckett, Samuel, Duthuit, Georges, and Putnam, Jacques:** Bram van Velde. 64 pages. 18 illustrations, including 12 in colour. New York 1960: Grove Press. Paper bound, \$1.95. Cloth, \$3.95.

**Bellini.** 4to. 25 pages notes and text plus 45 monochrome and 48 colour plates. Paris 1960: Plon. NF 98.50

**Bertram (Meister Bertram):** Die Geburt Christi. With 19 reproductions and text by Paul Portmann. 8vo. 47 pages, illustrated. Bern 1960: Hallwag. sFr. 4.10

**Binyon, Laurence, and Sexton, J. J. O'Brien:** Japanese Colour Prints. 230 pp. 32 monochrome and 16 colour plates. Boston 1960: Boston Book and Art Shop. \$15.00

**Bothmer, Bernard V. (Compiler and Editor):** Egyptian Sculpture of the Late Period. Study of 140 late Egyptian sculptures from public and private collections in Europe, the Near East and the United States assembled for an exhibition at the Brooklyn Museum, with comments on nearly 1000 additional sculptures of the period. 8 1/2 x 11 1/4 inches. 370 pages. 355 illustrations, frontispiece and 134 plates. Edition of 800. The Brooklyn Museum 1960. \$15.00

**Brion, Marcel:** Kunst der Romantik. A picture book with text by M. B. Translated from the English by Alfred P. Zeller. (Original title, "Romantic Art".) 4to. 242 pages, illustrated. Zürich 1960: Droemersch Verlagsgesellschaft. sFr. 89.25



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**British Journal of Aesthetics.** Vol. 1/No. 1. November 1960. A new quarterly, published by The British Society of Aesthetics and edited by Anne and Peter Stockham. Hon. Editor of Vol. 1/No. 1, H. Osborne. Contains Essays on: T. E. Hulme, Wilhelm Worringer and the Urge to Abstraction (Alun R. Jones), Aesthetics as a Branch of Philosophy (Ruth Saw and Harold Osborne), The 4th International Congress of Aesthetics (J. P. Hodin), and new publications in related fields. 8vo. 32 pp. plus notices. Annual subscriptions: 30s in the United Kingdom. \$5.00 in the United States. London: The British Society of Aesthetics.

**Cain, J.** Chagall. 25 x 35 cm. 224 pages.

**Carigiet, Alois:** Platengia. Eine Kunstmappe. Square folio with 8 plates. Disentis 1960: Desertina Verlag. Luxury edition sFr. 36.—. Regular edition sFr. 18.50

**Carli, Enzo:** Simone Martini. 29 x 38 cm. 24 pages. 32 colour plates. Milan 1960: Silvana.

**Carpenter, Rhys:** Greek Sculpture. 304 pp. Index. About 50 plates. Chicago 1960: University of Chicago Press. \$6.95

**Cassou, Jean:** Panorama des Arts plastiques contemporains. 800 pages, with 117 illustrations in monochrome and colour. Paris 1960: NRF. NF 35.—

**Chiesa, Ottino della:** Les Grands maîtres du XVe siècle toscan. 26.5 x 30 cm. 108 pp. 60 colour reproductions. Paris 1960: Flammarion. NF 35.—

**Coffin, David R.:** The Villa d'Este at Tivoli. 186 pages. 139 illustrations. Princeton 1960: Princeton University Press. \$17.50

**Collins, George R.:** Antonio Gaudí. (Masters of World Architecture series.) 136 pages. 107 illustrations, including 16 in colour. New York 1960: George Braziller. \$3.95

**Cordier, Daniel.** 1960. Catalogue published for the Summer 1960 exhibition of painters and sculptors affiliated with the Galerie Cordier, Paris. Contains reproductions of works by Bellmer, Bissier, Caillaud, Dado, Dubuffet, Fehlström, Matta, Michaux, Millares, Nevelson, d'Orgeix, Réquichot, Schutze, Ursula, and Viseux, with short accompanying texts by Georges Limbour, Juan-Eduardo Cirlot, Luce Hoclin, Alain Jouffroy, Werner Schmalenbach, Colette Roberts, a.o. Paris 1960: Galerie Daniel Cordier.

**Descourtiz, J. Th.:** Oiseaux brillants et remarquables du Brésil. Reprinted from the original edition of 1855. 29 x 44 cm. With 60 hors-texte plates including 32 in colour. Paris 1960: Gründ. NF 150.—

**Dyson Perrins Collection (The).** Part III. 59 illuminated Manuscripts. Illustrated catalogue of sale held by Sotheby & Co., London, November 29, 1960. Large 8vo. 138 pages of descriptive notes and six colour plates, 64 pages of monochrome plates and a concordance of Warner numbers with the Sotheby sales and lot numbers, general index of scribes and illuminators, and index of owners.

**Eisen, Albert E.:** Rodin's "Gates of Hell". 160 pages and more than 100 photographs and drawings, many published for the first time. With extensive notes, bibliography and index. Minneapolis 1960: University of Minnesota Press. \$7.50

**Faïences de France.** Small 4to. Paris 1960: Éditions des Deux Mondes. NF 85.—

**Goetz, Hermann:** Inde. Cinq millénaires d'art. 18 x 23 cm. 266 pages with 60 colour plates. Paris 1960: Albin Michel. NF 42.—

**Grimal, Pierre:** Civilisation romaine. 17.5 x 23 cm. 680 pages. 140 illustrations. Paris 1960: Arthaud. NF 58.—

**Hartung.** (Collection "Peintures Modernes".) 25 x 28 cm. 128 pp. 80 plates, 40 in colour. Paris 1960: Pierre Tisné. NF 50.—

**Ingres.** Rome vue par Ingres. Introduction by Hans Naef. Oblong 8vo. 145 pages, illustrated. Lausanne 1960: Clairefontaine. sFr. 27.—

**Italian Sculptors of Today.** Catalogue of an exhibition selected by Douglas Macagy and the Dallas Museum for Contemporary Arts with the collaboration of the Galleria Odyssia, Rome. Introduction by Lionello Venturi. Photographs of the artists, biographical data, numerous plate illustrations. 8vo. 87 pp. Rome 1960: Galleria Odyssia.

**Kemeny, Zoltan.** Album of photographic reproductions with an introduction by Michel Ragon. Text in French, English (tr. by Haakon Chevallier) and German (tr. by Hans Jacob). 4to. 101 pp. Neuchâtel 1960: Édition du Griffon. sFr. 44.—

**Knox, George:** Catalogue of the Tiepolo Drawings in the Victoria and Albert Museum. 4to. 124 pages text. 326 illustrations. London 1960: Her Majesty's Stationery Office. 63s

**Laran, Jean:** L'Estampe. In 2 volumes. 22.5 x 28 cm. 444 plates, 16 in colour. Paris 1960: Presses Universitaires. NF 180.—

**Le Corbusier.** Mein Werk. Text and plates. Foreword by Maurice Jardot. Translated from the French by Lilly von Sauter. 4to. 312 pages. Teufen 1960: Niggli. sFr. 58.—

**Merveilles du Monde (Les).** (Collection "Réalités".) 25 x 32 cm. 344 pp. 70 colour plates. Paris 1960: Hachette. NF 63.— Paris 1960: André Sauret. NF 114.—

**Nacenta, Raymond:** École de Paris. 24.5 x 31 cm. 368 pages. With 110 monochrome illustrations, 103 colour plates, and 480 biographies and portraits of the painters listed. Linen binding with laminated coloured jacket. Paris 1960: Seghers. NF 120.—

**Nestyev, Israel V.:** Prokofiev. Translated from the Russian by Florence Jonas. Foreword by Nicolas Slonimsky. xiv + 528 pp. Stanford University Press 1960. \$8.75

**The New Generation in Italian Art.** Catalogue of an exhibition selected by Francesco Arcangeli, Giulio C. Argan, and Marco Valsecchi, organized by the Galleria Odyssia, Rome, and circulated by the American Federation of Arts, New York. Foreword by Marco Valsecchi. Photographs of the artists, numerous illustrations in monochrome and colour. 8vo. 50 pages. Rome 1960: Galleria Odyssia.

**Newton, Eric:** Kunstschatze der Welt. Translated from the English and edited by Hans Jürgen Hansen. (Original title, "The Arts of Man".) 8vo. 320 pages, illustrated. Zürich 1960: Droemersch Verlagsgesellschaft. sFr. 21.80

**Parrot, André:** Sumer. 22 x 28 cm. 458 pp. 600 ill. Paris 1960: Gallimard. NF 79.—

**Pawek, Karl:** Totale Photographie. Die Optik des neuen Realismus. 4to. 247 pages. Olten 1960: Walter. sFr. 39.—

**Plastik der Etrusker.** With 42 photographs by Walter Drayer, text and accompanying notes by Armin Kesser. 58 pages. Small 210 reproductions including 63 in colour. 8vo. Munich 1960: R. Piper. DM 3.—

**Ponente, Nello:** Moderne Malerei. Zeitgenössische Strömungen. (Translated from the Italian by Karl Georg Hemmerich.) (French edition, "Peinture Moderne. Tendances contemporaines", translated by Rosabianca Skira and Pierre Jacquet.) 4to. 218 pages. 100 colour reproductions. Geneva 1960: Skira. sFr. 105.—

**Posener, George:** Knaurs Lexikon der ägyptischen Kunst. In collaboration with Serge Sauneron and Jean Yoyotte. Translated from the French by Irmgard and Jürgen von Beckerath. (Original title, "Dictionnaire de la civilisation égyptienne".) 8vo. 335 pages, illustrated. Zürich 1960: Droemersch Verlagsgesellschaft. sFr. 21.80

**Poussin.** (Colloques internationaux du Centre National de la Recherche Scientifique.) Published under the supervision of André Chastel. 2 volumes in 4to. 656 pages. 235 plates, and two hors-texte in colour. Silk binding. Paris 1960: C.N.R.S. NF 130.—

**Precisionist View in American Art (The).** Catalogue of an exhibition organized by the Walker Art Center, Minneapolis, in co-operation with the Whitney Museum, New York, the Detroit Institute of Arts, the Los Angeles County Museum, and the San Francisco Museum of Art. Acknowledgements, Introduction, and Essay by Martin L. Friedman. 62 pages. Numerous illustrations in black and white, four colour plates. Biographies and list of works shown. Bibliography. Minneapolis 1960: The Walker Art Center.

**Prodan, Mario:** La Poterie Tang. 25 x 35 cm. 176 pages. 80 monochrome and 34 colour illustrations. Paris 1960: Flammarion. NF 65.—

**Puglisi, Salvatore M.:** La Civiltà Apenninica. Origine delle Comunità pastorali in Italia. 115 pp. 22 plates. Florence 1959: Sansoni. Lire 4500

**Putrih (Karel).** Catalogue of an exhibition of this sculptor's work organized and presented by the Moderna Galerija, Ljubljana, November—December, 1960. Preface (in Serbo-Croat with French résumé) by Ciril Velepic. Bio-bibliographical data. Numerous plate illustrations. Photograph of the artist. 8vo. About 60 pages. Ljubljana: Moderna Galerija.

**Rachewiltz, Boris de:** Afrikanische Kunst. (Original title, "Incontro con l'arte africana". Translation by Josef Halperin.) 8vo. 246 pp. Illustrations and 48 plates. Zürich 1960: Artemis Verlag. sFr. 24.80

**Rathenau, Ernst:** Das Bild des Alters. With 154 photographs from many lands. 4to. Text: 10 pages. Picture section: 136 pages. Zürich 1960: Fretz & Wasmuth. sFr. 19.80

**Raymond, R. P., and Schoder, V.:** Chefs-d'œuvre de l'art grec. 20 x 26 cm. 224 pp. 96 colour illustrations. Paris 1960: Édition Sequoia. NF 49.50

**Roebuck, Carl:** Ionian Trade and Colonization. x, 148 pages. 4 maps. (Monographs on Archaeology and Fine Arts, IX.) New York 1959: Archaeological Institute of America. \$7.50

**Roger-Marx, Claude:** Rembrandt. 23 x 29 cm. 368 pages with numerous monochrome and colour illustrations. Linen binding and box. Paris 1960: Tisné. NF 78.—

**Romains, Jules:** Maillol. 38 x 47 cm. Text and 9 drawings. Paris 1960: Flammarion. NF 80.—

**Ropers, H.:** Les Tapis d'Orient. 16.5 x 24.5 cm. 318 pages. 252 plates, 28 in colour. Paris 1960: Presses Universitaires. NF 65.—

**Rouchès, Gabriel:** La Peinture Espagnole. 17 x 22 cm. 464 pages. Eight colour plates. Paris 1960: Albin Michel. NF 40.50

**Schoder, Raymond V., S. J.:** Masterpieces of Greek Art. 224 pages. 112 colour plates. New York Graphic Society 1960: \$12.50

**Schönberger, Arno, and Seehner, Halldor:** L'Europe du XVIIIe siècle. 34.5 x 27 cm. 432 pages. 318 illustrations, 49 in colour. Paris 1960: Éditions des Deux Mondes. NF 119.—

**Sonderborg.** Peintures et dessins. Catalogue of exhibition at the Galerie Karl Flinker, Paris, 15 November—10 December 1960. Oblong 8vo. Foreword by Will Grohmann (in French and English). Cover and eight other plate illustrations.

**Speiser, Werner:** Chine. Esprit et Société. 18 x 23 cm. About 250 pages with 60 colour plates. Paris 1960: Albin Michel. NF 42.—



# INTERNATIONAL EXHIBITION CALENDAR

## AUSTRIA

**LINZ**, Neue Galerie Wolfgang-Gurlitt-Museum: Chinese tusche paintings, till 5/2. **VIENNA**, Künstlerhaus: Franz Elsner, till 12/2. **Willy Verkauf**: Manessier, January; Léger, February.

## BELGIUM

**ANTWERP**, Broekpot: Prints by G. Gaudaen, J. Gorus, a.o., till 25/1. **C.A.W.**: Paul Breyer, till 19/1. **BRUGES**, Exposition permanente: Arts and Crafts in West Flanders, till 21/1. **BRUSSELS**, Palais des Beaux-Arts: Revol, till 18/1; "Prix Marzotto 1960", till 29/1. **Galerie Aujourd'hui**: Young Dutch sculptors (Coulzin, Tajiri, Constant, Vollen, Wong-Lun-Hing, Romijn, Pieters, a.o.), till 21/1; Lerin, paintings, till 11/2; Kobrde, paintings, till 4/3; Michaux, 11-25/3. **Bibliothèque Royale**: The Print Cabinet (1930-1960), thirty years of acquisitions, till 18/3. **Centre Culturel et Artistique d'Uccle**: Danish prints, till 20/1. **Albert Joris**: Noelle Verheggen, till 19/1. **Breghele**: Fernand Verbeur, till 20/1. **Contemporaines**: Mackowiack, till 17/1. **Egmont**: Mary Dambiermont, tapestries, till 2/2. **Espace**: Textiles by Hermann Lampart, till 31/1. **Smith**: Anita de Caro, till 29/1. **Plah**: Jeanne Gravel, till 26/1. **St-Laurent**: Monique Perceval, till 2/2. **P. Vanderborcht**: Wynn Bullock, photographs, till 6/2. **COURTRAI**, Atelier Veranemann: Hamaguchi, Braque, Chagall, Léger, Matisse, Miró, Picasso, Pollackoff, Vasarely, till 30/1. **DEURNE**, Het Atelier: Jan Dries, Jan Vaerlen, till 4/2. **GHENT**, Galerie Vyncke-Van Eyck: Vlerick, till 20/1. **LIEGE**, Musée des Beaux-Arts: 100 Paintings from the Brussels Museum of Modern Art.

## CANADA

**MONTREAL**, Museum of Fine Arts: Alfred Pellan, paintings, till 5/2; Paintings by F.S. Coburn, Marc Aurèle de Foy Suzor-Coté, Maurice Cullen, Clarence Gagnon and Homer Watson from the Norton Collection, through the winter. **TORONTO**, The Art Gallery: American Painting 1845-1905, till 5/2; Vincent van Gogh, 10/2-12/3; 89th annual of the Ontario Society of Artists, 17-3/14/4.

## FRANCE

**AVIGNON**, La Calade: Guy Charron, paintings, gouaches and drawings, till 31/1. **CANNES**, Galerie La Crellette: 45 linoleum cuts by Picasso (1954-1960), January. **DIJON**, Palais des États-de-Bourgogne: 14 Americans in France, till 15/2. **GRENOBLE**, Musée des Beaux-Arts: 14 Americans in France, March. **LE HAVRE**, Jacques Hameon: Gérard Desgranges, paintings. **LYON**, Bellecour: Jean Marc Collin, till 10/2. **Caracalla**: Renaud Leonhardt, paintings and drawings. **Reffete**: Kerouedan, paintings. **Falklore**: René Maurel, pottery. **MULHOUSE**, Galerie des Arts: Alfred Giess, January. **NICE**, Musée des Ponchettes: Pougny, 3/2-14/5.

**PARIS**, Musée des Monuments Français: Gisèlebertus, sculptor of Autun, till beginning of February. **Musée des Arts Décoratifs**: Jean Dubuffet, till 25/2. **Galerie Gaveau**: Goya, etchings, through February. **Musée Guimet**: Hokusai, 44 views of Mount Fuji. **Artists**: Goetz, paintings, till 4/2. **Arnaut**: Felto, Guillet, Koenig, Maria Pan. **Art du Faubourg**: Lopuzniak, till 21/2. **Art Vivant**: Assé, Bollin, Cottavoz, Halpern, Lan-Bar. **Bac**: Gonzalez, paintings and drawings. **Pierre Belfond**: Towas, paintings. **Jean-Claude et Jacques Bellier**: Watercolours, pastels and drawings by Bonnard, Dufy, Gromaire, Marquet, Pasclin, Rouault, Signac, a.o. **Berggruen**: Soulaiges, Riopelle, Sam Francis. **Bourgeois**: 10 Painters, till 8/2. **Jeanne Bucher**: Pehr, paintings, till 18/2. **Salle d'exposition**: Aguayo, Chelmsky, Fiorini, Louttre, Mihailovitch, Moser, Nallard, till 25/2. **Castel**: René Faniest, till 2/2. **Centre Culturel Américain**: Besford-Delaney, Joe Downing, paintings, Caroline Lee, sculptor, till 11/2. **Paul Cézanne**: R. Pili, till 7/2. **Iris Clert**: Ilse Getz, paintings, March. **Coard**: Rasmussen, paintings, till 3/2. **La Cour d'Ingres**: Picabia, Dominguez, Lam, Miró, a.o. **Deutzenberg**: René Julien, 16 monumental tapestries, till 5/2. **David et Garnier**: Bernard Buffet, "Portraits d'Annabel", February. **Di Mee**: Douglas, paintings, till 9/2. **Raymond Duncan**: Ivan Wilson, till 3/2. **Europe**: Klee, Kandinsky, and sculpture by Brancusi, February-March. **Pacchetti**: Joseph Sime, recent paintings. **Mathias Fels et Cie**: Dubuffet, de Staël, Hartung, Miró, Riopelle, Sam Francis, Tobey, a.o. **Alfred Fischer**: Brancusi, de Staël, Mathieu, Schneider, Gargallo, Cardenas, Prampolini, Donati. **Fleuve**: Baj, Bertini, Clerc, Kolos Vary, Van Haardt. **Karl Plinker**: Kandinsky, watercolours of 1910-1930, in conjunction with the publication by Delpeire of a book on Kandinsky, through February; Paul Jenkins, recent paintings, from 8/3. **Fürstenberg**: Jochems, paintings, February. **Galerie**

de France: Singier, watercolours, February; Afro, paintings, March. **Galerie de Paris**: Dufy, Forain, Guys, Jongkind, Derain, Rouault, Van Dongen. **Marcel Guilet**: Guastalla, paintings, till 18/2. **Hautefeuille**: Korompay, paintings, till 10/2. **La Hune**: Lapoujade, pastels, drawings and etchings, January. **Galerie Internationale d'Art Contemporain**: Contemporary Masters, including Mathieu, Compard, Guette, Degottex, A. and G. Pomodoro, a.o. **Iris**: Cocleau, Friesz, Laprade, Oudot, and 12 young figurative painters. **Lucy Krehg**: Madeleine Guilbertau, till 16/2. **Lacloche**: Banc, Cremonini, Lebenstein, Polak. **Lambert**: Jaki, till February. **H. Legendre**: Arnal, Bott, Cornille, Kantor, a.o. **Louise Leiris**: Beaudin, Klee, Masson, Picasso, Laurens, Léger. **Maeght**: Illustrated books and graphic work published by the Gallery in 1960, January. **Maison de la Pensée Française**: Steinlen retrospective; Babu, Yanes, paintings. **Masseel**: Dmitrienko, till 25/2. **André Maurice**: H. de Saint-Denis retrospective, till 11/2. **Neufville**: Rothko, Stella, Gottlieb, Parker, Joan Mitchell, Corbassière. **Pierre**: Bernard Dufour, recent paintings, till 28/1. **Pont-Royal**: Cassan, Porcher, Thibault, Tribouillard. **Denise René**: Mortensen, "Res et Signa", from 2/2; Aubusson Tapestry and Denise René Editions, February-April. **Rive Droite**: Victor Brauner, paintings. **La Rouse**: Jean Lepplin, watercolours, till 15/2. **Saint-Placide**: André Tréves, paintings, till 3/2. **André Schoeller Jr.**: Alonso, Bellegarde, Laubiès, Messagier, Pierre-Humbert, Rebeyrolle, a.o. **Stadler**: Coetzee, paintings, till 20/2. **Synthèse**: Elle Borgrave, till 25/2. **De Varenne**: Gargallo 1881-1934, till 10/2. **Ventadour**: Padamsee, Carron, Iscan, Zucchelli, till 25/2. **Dina Vierny**: Nikifor, paintings, January. **André Weil**: Bonamy. **XXe Siècle**: Helman, March.

## GERMANY

**AACHEN**, Suermundt-Museum: Engelbert Mainzer, January. **Kunsthau Amend**: Marc Chagall, illustrations, till 15/2. **BERLIN**, Schloss Charlottenburg: Christian Art, 140 19th and 20th Century paintings of the "ehem. staatl. Museum" Collection. **Hilten-Kolonnade**: Young Berlin artists. **Galerie Schüler**: Bernard Schultze, till 11/2. **Dogenes**: Karl-Heinz Droste, sculpture, reliefs. **Mela Mierendorf**: Otto Dix. **BIELEFELD**, Kunsthau: Hanno Edelmann, paintings, drawings and graphic work, till 19/2. **BOCHUM**, Kunstgalerie: Own Collection, till 3/3. **BONN**, Landesmuseum: Thein, landscape and city pictures from 1600-1850, through February. **BRAUNSCHWEIG**, Städtisches Museum: History of tobacco and smoking, through February; Hans Wimmer, sculpture, March. **Haus Selve Hoopes**: Bertil Sjöberg, paintings, gouaches and watercolours, till 19/2; Werner Reichhold, sculpture, and Hans Lopatie, paintings, till 19/2. **BREMEN**, Paula-Becker-Moderns-Haus: Otto Modersohn, till 19/2. **DORTMUND**, Museum am Ostwall: Picasso, linoleum cuts from 1958-60, January; Russian folk art, from the Ehrenbourg-Mannati Collection, and lithographs by Marc Chagall, till 26/2. **DUISBURG**, Kunstmuseum: Theodor Werner, till 19/2; Contemporary Spanish painting, 25/2-26/3. **DÜREN**, Leopold-Hoesch-Museum: Wordspade yesterday and today, till 12/2. **DÜSSELDORF**, Kunstmuseum: G. David Thompson Collection; German Renaissance bronzes, medals, gold work; Dr. Jantzen Collection, till 29/1. **Kunsthalle**: Picasso, aquatint etchings and linoleum cuts, till 29/1. **Galerie Gunar**: Sangregorio, sculpture and drawings, from 12/1. **Paffrath**: 19th and 20th Century paintings. **Schmela**: Sugai, drawings and gouaches, till 2/2. **Manfred Strake**: Otto Pankok, woodcuts and drawings, January. **Trojanski**: 17th Century Netherlands artists, February. **Alex Vömel**: Werner Gilles, paintings, January; Sculpture and sculptors' drawings, February. **ESSEN**, Folkwang-Museum: Hans Richter, retrospective exhibition. **Galerie Schumann**: Grete Rikko, gouaches and collages, till 10/2. **Galerie Van de Lee**: Pinot Gallizio. **FRANKFURT**, Kunstverein: Local artists, paintings, prints, sculptures, till 29/1. **Galerie Cordier**: Dado, till 15/1. **Frank**: Boris Kleint, plastic pictures, January. **Kunstakademie**: Esteban Fekete, Kevin O'Regan, till 31/1. **Loehr**: C.H. Klemann, paintings. **Karl Vonderbank**: Käthe Kollwitz, sculptures, drawings, prints, till 31/1; Lovis Corinth and Charlotte Berend-Corinth, watercolours and drawings, till 28/2. **HAGEN**, Städtisches Karl-Ernst-Osthaus-Museum: Willi Baumeister, prints, till 5/2; Hermann Teuber, paintings, 19/2-19/3. **HALLE**, Galerie Moritzburg: German paintings and prints of the first half 20th Century, till 22/1. **HAMBURG**, Kunsthalle: Lyonel Feininger, paintings, till 5/3. **Galerie Brockstedt**: Siegfried Klapper, January. **Galerie Commeter**: Erich Wessel, paintings and

watercolours, till 31/1. **HAMELN**, Kunstkreise: Old and new Fürstenberg porcelain, January-February. **HANNOVER**, Kestner-Gesellschaft: Pierre Soulages, till 22/1. **Galerie Seide**: New Spanish paintings, till 27/2. **KAISERSLAUTERN**, Landesgewerbeamt: Eric Gill, 1-20/2; Photo-Exhibition, 1-28/2; Jean Lepplin, paintings, 19/3-7/4. **KARL-MARK-STADT**, Museum: Alfred Hesse, paintings, watercolours and drawings, till 26/2. **KARLSRUHE**, Badischer Kunstverein: Contemporary Polish posters and Gustav Seitz, sculpture and drawings, till 12/2. **KIEL**, Kunsthalle: Max Pfeiffer-Watenphul, paintings, watercolours and prints, till 12/2. **KÖLN**, Kunstverein: Köln artists annual. **Anne Abels**: Gabriele Münter, till 28/1. **Der Spiegel**: Gerhard Wind, paintings and prints. **Boleserde**: Bernard Buffet, 12 watercolours from 1949-1960, 14/1-14/2; Hansen, woodcuts, 15/2-10/3. **KREFELD**, Haus Lange: Yves Klein, paintings and objects, till 19/2. **LEIPZIG**, Museum: Master drawings of Dresden Romantics, till 4/3. **LEVERKUSEN**, Schloss Morsbroich: Ad Reinhardt, Jef Verheyen, F. Lo Savio. **LUDWIGSHAFEN**, Kulturhaus: War paintings, till 4/2; Photo exhibition, till 5/3. **MANNHEIM**, Kunsthalle: Mark Tobey, paintings and gouaches, till 5/2; Berto Lardera, sculpture, till 5/3; Christoph Voll, sculpture, 17/2-19/3. **MÜNICH**, Städt. Museum: 2500 Years of Bulgarian art, through January. **Städt. Galerie**: William Scott, paintings, from 12/1. **Galerie Günther Frank**: Xaver Fuhr, watercolours, mid-January. **Wolfgang Gurlitt**: Ruggiero Serrato, paintings, Julius Turner, prints, Anton Walz, drawings and prints, till 4/2. **Kais**: Martin Kalz, paintings, watercolours and prints. **Schönleber**: Antoni Clavé, prints, January; E. Kunze, works in molten glass, till 18/2; Hans Hartung, graphic work, till 28/2. **Schumacher**: C.O. Müller, paintings, till 10/2. **Stadg**: French and German graphic work. **Van De Lee**: Fred Thieler, paintings, February. **OFFENBACH AM MAIN**, Klingner-Museum: The best children's books 1960, till 15/3. **OLDENBURG**, Kunstverein: Oskar Schlemmer, watercolours, drawings, till 5/2. **RECKLINGHAUSEN**, Kunsthalle: "Nature and Art" (with the collaboration of the Palazzo Grassi, Venice, and the Stedelijk Museum, Amsterdam), till 5/3. **REUTLINGEN**, Spandhaus: 19th Century Swabian Paintings from the Collection of the Stuttgart Staatsgalerie, till 19/2. **SAARBRÜCKEN**, Saarland-Museum: Fritz Zolhofer, paintings, till 14/2. **SOLINGEN**, Klingemann: Joachim Berthold, sculpture, and Josef Wedever, paintings, till 29/1. **STUTTGART**, Staatsgalerie: Fritz Landwehr, paintings, wall hangings, till 12/2. **Landesgewerbeamt**: International Crafts Show, till 12/3. **Kunsthau Schaller**: Paula Wimmer, paintings, till 18/2. **Galerie Müller**: Peter Brüning, paintings, till 25/1. **Valentin**: Chagall, Bible illustrations; Jakob Steinhardt, Pablo Picasso. **TRIER**, Museum: Xaver Fuhr. **ULM**, Museum: Local artists, till 4/2. **WIESBADEN**, Kunstverein: Paul Ellasberg, paintings, drawings, till 26/2. **Galerie Renat Boukes**: Goepfert, till 4/2. **WITTEN**, Märk. Museum: Bruno Krell, Kondering, Reggiori, Support, Stockart, till 29/1. **WOLFSBURG**, Bürgerhalle: Max Pechstein, paintings, watercolours and drawings. **WUPPERTAL**, Kunstverein: Otto Ritschl, his late work, till 19/2.

## GREAT BRITAIN

**Some Arts Council Exhibitions**: **BELFAST**, Museum and Art Gallery: The Impressionist Tradition, After Impressionism, Romantic and Abstract, Since The War, and Recent Acquisitions, till 11/2. **BIRKENHEAD**, Williamson Art Gallery: P. Wilson Steer (1860-1942), till 18/2. **BRISTOL**, City Art Gallery: Nigerian Tribal Art, till 25/2. **BUXTON**, Public Library and Museum: Contemporary Foreign Lithographs, till 11/2. **CARDIFF**, National Museum of Wales: Modern Paintings of the Ecole de Paris from the Margulies Collection, till 18/2; Portrait Groups from National Trust Collections, 25/2-18/3. **DERBY**, Museum and Art Gallery: Contemporary British Landscape, till 25/2. **EASTBURN**, Townner Art Gallery: Johann Zoffany, till 19/2. **EDINBURGH**, The National Gallery of Scotland: Gainsborough Drawings, 11/2-4/3. **LIVERPOOL**, Walker Art Gallery: Gainsborough Drawings, till 4/2. **LONDON**, Arts Council Gallery: Bernard Leach, 50 Years a Potter, also an exhibition of Landscape Architecture, till 4/2; La Relève Originale, 15/3-29/4. **Tate Gallery**: Zadkine, sculpture and drawings, till 12/2; Toulouse-Lautrec, March. **Victoria and Albert Museum**: Korean Exhibition, 21/3-7/5. **NEWCASTLE UPON TYNE**, Hutton Art Gallery: Modern Stained Glass, till 4/2. **NORWICH**, Art School: Contemporary Prints from the Arts Council Collection, till 11/2. **NOTTINGHAM**, Museum and Art Gallery: Modern British Portraits, till 25/2. **SHEFFIELD**, Graves Art Gallery: Rex Whistler (1905-1944), till 25/2. **SWANSEA**, Glyn Vivian Art Gallery: P. Wilson Steer (1860-1942), 25/2-18/3. **TORQUAY**, Torre Abbey



Art Gallery: Modern British Portraits, till 29/1. **WAKEFIELD, City Art Gallery:** Portrait Groups from National Trust Collections, till 18/2.

**Bristol, City Art Gallery:** Japanese prints, till 28/2; Caricatures Throughout the Ages, 7—31/3. **CAMBRIDGE, Fitzwilliam Museum:** Indian and Persian Miniature paintings, till 15/2. **CARDIFF, National Museum of Wales:** David Bell, memorial exhibition, till 11/2. **GLASGOW, Art Gallery and Museum:** National Exhibition of Children's Art, from 12/1. **HURSTBOURNE TARRANT, Bladen Gallery:** Paintings and crafts from schools, till 5/3.

**LONDON, British Museum:** Eight Centuries of portrait drawings; William Beckford bi-centenary. **Tate Gallery:** The Whitney Collection, till 29/1. **Beaux Arts Gallery:** Anthony Wyatt, paintings, till 31/1. **Burlington House:** Treasures of Trinity College, Dublin. **Commonwealth Institute:** Elmo Njau and Nareesh Sengupta, paintings, from 11/1. **Crane Kalman Gallery:** Humour in Art. **Drian Galleries:** Construction: England: 1950—1960, till 4/2; Lattanzi, Dal Monte, paintings, till 25/2; Suzanne Rodillon, paintings, 1—20/3. **Fayle Art Gallery:** George Cooper, paintings, till 28/1. **Gallerie Minguet:** Herbert Marshall. **Gallerie One:** Scottie Wilson, till 14/1. **Gimpel Fils:** Austin Cooper and Lin Shou Yu, from 5/1. **Grabowski:** Black and Red, Polish Artists Assn., till 28/1. **Hanover:** Hans Tisdall, from 10/1. **Institute of Contemporary Arts:** Vera Heller and Wolfgang Hollegha, recent paintings, till 18/2. **Jeffress:** Pictures of Fantasy and Sentiment, till 27/1; Nicola Simbari and Mary Talbot. **Kaplan:** Recent acquisitions, Impressionist and modern paintings, drawings and sculpture, from 14/1. **Lefevre:** Contemporary Paintings, till 2/2. **Leicester:** New Year exhibition of paintings, drawings and sculpture, till 26/1. **Lord's:** Schwitters, a.o. **Mariborough:** Robeyrolle, new paintings, March. **McRoberts & Tennard:** Contrasts II, till 11/2. **Molton Gallery:** Zadkine, sculpture, drawings and lithographs, till 4/2; Busse, Clerié, Cortot, Lagage, Key Sato (of the Galerie Massol, Paris), 15/2—4/3. **New London Gallery:** E. W. Nay, paintings and watercolours; Victor Pasmore, February. **New Vision Centre:** Guillo Turcato, till 18/2; Selections from W.I.A.C., 20/2—11/3. **O'Hana:** Mixed Christmas Exhibition, till 29/1. **Redfern:** Picasso on gravures, till 3/2. **R.B.A. Galleries:** Annual exhibition of painting and sculpture, Selected Group from Paris, till 3/2. **Roland, Browne & Delancey:** Paintings of 1960, till 4/2. **Royal Academy:** The Age of Charles II, till 28/2. **Savage:** Enrico Cervelli, paintings, French and English lithographs, till 25/1. **Temple:** Pierre Jaquemont, till 4/2. **Arthur Tooth:** La Famille Benois, till 7/1; Six Abstract American Painters, till 18/2. **Wedding:** Henri Hayden, paintings, from 10/1. **Zwemmer:** New Landscapes John O'Connor, from 10/1.

**MANCHESTER, Avgarde Gallery:** Deborah Brown, A. Berger-Hammerschlag, till 11/2. **SOUTHAMPTON, Art Gallery:** Modern Paintings of the Ecole de Paris from the Margulies Collection, till 21/1. **SWANSEA, Glynn Vivian Art Gallery:** Artist Pottery, till 4/3. **YORK, Art Gallery:** Permanent Collection, February to March.

## HOLLAND

**AMSTERDAM, Stedelijk Museum:** Jan Wiegiers and Otto van Rees, till 25/1; Paul-Emile Borduas, till 30/1. **ARNHEM, Gemeentemuseum:** Dutch 17th Century paintings from the B. de Geus van den Heuvel Collection, till 27/2. **DELFT, Prinsenhof:** Puppets and Marionettes, till 20/2. **DORDRECHT, Galerie St. Barla:** 23/2—17/3. **EINDHOVEN, Stedelijk van Abbe Museum:** Contemporary Dutch Sculpture, till 18/2. **THE HAGUE, Gemeentemuseum:** W. Hussem and Carel Visser, till 22/1; Netherlands silver of 1815—1960, till 19/2; Art Nouveau around 1900, till 26/2; Munakata, prints, till 5/3; the Thompson Collection, March. **LAHRE, Singer Museum:** J. H. and J. Weissenbruch, January. **ROTTERDAM, Beynans Museum:** Marius Richters, paintings, watercolours, drawings, and 17th—19th century Frisian pottery, till 22/1. **Venster:** Maurice de Clercq, paintings, till 27/1. **SCHIEDAM, Stedelijk Museum:** Jongkind to Jörn, works from local collections, January.

## ITALY

**BERGAMO, Galleria Lorenzelli:** Rodriguez Larrain, paintings, January. **FIRENZE, Galleria d'Arte Internazionale:** Contemporary Artists, including Campigli, Carrà, De Chirico, Sironi, Viani, Moses Levi, till 19/1. **Goldoni:** Cabell Brussel, from 21/1. **MILANO, Salone Annuale:** Emilio Vedova, paintings, pastels, watercolours and collages (1942—1950), till 17/2. **Dell'Arte:** Pre-Columbian Art. **Bla:** Consagra, sculpture, till mid-February. **Del Disegno:** Luca Crippa, drawings, January. **Schwarz:** Baj, Crippa, Picabia, a.o. **ROME, Galleria Nazionale d'Arte Moderna:** Henry Moore, till 15/2. **La Medusa:** Burri, work of 1948 to 1955, from 14/1. **L'Obelisco:** Sironi, from 3/1. **Roma-New York Art Foundation:** From Space to Perception, Claire Falkenstein, Morris Louis, I. Rice Pereira, Erwin Reinmann, February. **TORINO, Associazione Art Figurative:** Asger Jörn, paintings, from 14/1. **VENEZIA, Galleria del Cavallino:** Walter Mead, paintings, till 16/1; Maurice Sayag, paintings, till 27/1.

## JAPAN

**OSAKA, Municipal Art Museum:** 2nd International Biennial of Prints, till 22/2. **TOKYO, National Museum of Modern Art:** Photography 1960, till 5/2; Modern Japanese Paintings, 10/2—10/3; Contemporary Spanish Paintings, March—April. **Tokyo Gallery:** Bernard Childs, till 18/2; Crovello, 20/2—2/3; Zao Wou-Ki, 6—25/3.

## SWITZERLAND

**BASEL, Kunsthalle:** René Auberjonois, Ernest Bolens, till 26/2. **Museum für Völkerkunde:** Polish Folk art, till 2/4. **Galerie d'Art Moderne:** Paul Kallós, paintings, till 9/2; Karel Appel, paintings, 11/2—30/3. **Handschin:** Hajek, sculpture, till 15/2. **Stürchler:** E. G. Heussler, till 28/1. **Bottle Thommen:** H. R. Schiess, till 14/2. **BERN, Kunstmuseum:** Vlamincq, Retrospective Exhibition of Paintings, Prints and book illustrations, from 4/2. **Kunsthalle:** Bern painters and sculptors, till 22/1. **Kilpstein & Kornfeld:** Henri Matisse, The Illustrated Work, through January; Sam Francis, February. **Galerie Verena Müller:** Jean Cornu, till 19/2. **Spitteler:** Friedrich Zürcher, till 11/2. **FRAUENFELD, Galerie Gampress:** Charlotte Füllscher, till 10/2. **FRIBOURG, Musée d'Art et d'Histoire:** Cattan, Retrospective Exhibition, 18/2—12/3. **GENÈVE, Musée d'Art et d'Histoire:** German Ivory work, till 22/1. **GRENOBLE, Galerie Bernard:** Richard Lucas, through February. **LAUSANNE, Musée des Beaux-Arts:** Local painters, sculptors and architects, till 12/2. **Galerie L'Entrée:** André Freymond, till 10/2. **Kasper:** Contemporary Swiss and foreign painting, till 10/2. **LUZERN, Kunstmuseum:** Paul Stöckli, paintings, 5/2—12/3; Anton Fügler, Memorial Exhibition, 12/2—12/3. **St. Gallen, Kunstverein:** Josef Eggler, till 5/3; Emil Nolde, paintings, watercolours, drawings and graphic work, 19/3—30/4. **Im Erker:** Serge Brignoni, paintings and sculpture, till 3/3. **THUN, Kunstsammlung:** Roman Tschabold, paintings and graphic work, 12/2—12/3; 10th Exhibition of Swiss Alpine Art, paintings, sculpture and graphic work, 25/6—13/8. **WINTERTHUR, Galerie ABC:** Henri Roulet, paintings, till 28/1. **ZÜRICH, Kunsthaus:** 5000 Years of Egyptian Art from the Museums of Alexandria, Cairo and Leiden, February—March. **Helmbaus:** Finlandia, organized by the Kunstgewerbemuseum, Zürich, till 5/3. **Galerie Sene:** Graphic work, till 13/2. **Max G. Bollag (Modern Art Centre):** Leon Bollag, 1876—1958, Memorial Exhibition, till 29/1; Contemporary artists, including Stehlé, Jochims, Bolney, Karl-Jakob Wegmann, Steffen, a.o., February. **Suzanne Bollag:** Verena Loewensberg, paintings, till 8/2; 3 artists under 30 years of age: Andreas Christen, Emil Müller, Michel Valdrac, 10/2—8/3; Karl Gerstner, Marcel Wyss, 3/3—5/4. **Lübbli:** Fred Troler, Konrad Hofer, till 18/2. **Unhard:** Louis la Broquy, paintings, till 24/1; Antonio Music, paintings, till 25/2. **Greil Füssli:** Adolf Funk, till 4/2. **Paletto:** Arend Fuhrmann, till 7/2. **Retaplet:** Verène Mettler, till 4/2. **Stadelhofen:** Roland Thalmann, till 11/2. **Henri Wenger:** Contemporary lithographs and art books. **Welfsberg:** Henry Wabel, A. Vonzun, paintings, and A. Kübler, drawings, till 25/2. **Ziegler:** Picasso, linocut cuts, February.

## THE UNITED STATES

Some Smithsonian Institution Traveling Exhibitions:

**Thai Painting:** The Walters Art Gallery, Baltimore, Md., 12/2—12/3. **John and Dorothy Reed Collection:** George Thomas Hunter Gallery of Art, Chattanooga, Tenn., 1—28/2. **Contemporary Greek Painting:** Fine Arts Gallery of San Diego, San Diego, Calif., 3—26/2. **Gandhara Sculpture:** M. H. de Young Memorial Museum, San Francisco, 15/2—15/3. **Bazaar Paintings from Calcutta:** Olive Ketterling Library, Antioch College, Yellow Springs, Ohio, 1—28/2. **Prints and Drawings by Jacques Villon:** Museum of Art, University of Michigan, Ann Arbor, Mich., 1—28/2. **Italian Drawings—Masterpieces from Five Centuries:** Museum of Fine Arts, Boston, Mass., till 12/2. **Americans—A View from the East:** Pennsylvania Historical and Museum Commission, Harrisburg, Penn., till 15/2. **American Art Nouveau Posters:** Purdue University Memorial Center, Lafayette, Indiana, till 12/2. **German Colour Prints:** Mills College Art Gallery, Oakland, Calif., till 19/2. **Brasilia—A New Capital:** Yandes Gallery, Weabash College, Crawfordsville, Indiana, till 15/2. **Irish Architecture of the Georgian Period:** Architecture Building, University of Manitoba, Winnipeg, Canada, 18/2—12/3. **Sterling Silver Flatware:** Allentown Art Museum, Allentown, Penn., 4—26/2. **Okinawa—Continuing Traditions:** J. B. Speed Art Museum, Louisville, Ky., 15/2—15/3. **Design in Germany Today:** Currier Gallery of Art, Manchester, N.H., till 12/2. **Contemporary French Tapestries:** Brooks Memorial Art Gallery, Memphis, Tenn., 1—22/2. **Japanese Design Today:** Museum of Contemporary Crafts, New York, N.Y., till 15/2. **Italian Fabrica:** Commercial Museum, Philadelphia, till 12/4. **Enamels:** Louisiana Polytechnic Institute, Ruston, Ill., 1—28/2. **Children's Art from Italy:** Commercial Museum, Philadelphia, 1/2—16/4.

American Federation of Arts Traveling Exhibitions:

**American Folk Art from the Abby Aldrich Rockefeller Collection:** Metropolitan Fair and Exposition Authority, Chicago, Ill., 10/2—6/3. **Museum Purchase Fund:** Mulvane Art Gallery, Topeka, Kansas, 22/3—12/4. **Exotic Art:** Munson-Williams-Proctor Institute, Utica, N.Y., 21/3—15/5. **The New Generation in Italian**

**Art:** Commercial Museum, Philadelphia, Pa., till 2/4. **New Painting from Yugoslavia:** J. B. Speed Museum, Louisville, Ky., till 24/2. **The Aldrich Collection:** San Francisco Museum of Art, San Francisco, 15/2—15/3. **Form Givers at Mid-Century:** Montreal Museum of Fine Arts, Montreal, CANADA, 15/2—6/4. **Five Centuries of Drawing from the Cooper Union Centennial Exhibition:** J. B. Speed Museum, Louisville, Ky., 1—22/3. **International Prints:** Wayne State University, Detroit, Mich., 12/2—4/3. **Chagall's Bible:** Albany Institute of History and Art, Albany, N.Y., 4—26/3. **Wood: Sculpture and Graphics:** Everson Museum, Syracuse, N.Y., till 26/2. **Some Younger American Artists:** Wells College, Aurora, N.Y., 23/2—13/3. **Private Worlds:** Metropolitan Fair and Exposition Authority, Chicago, Ill., 19/3—10/4.

**ALBANY, Institute:** Hugo Robus, sculpture; Wendy Holt, ceramics, till 5/2. **BAITMORE, Museum:** Bacchiacca, till 14/2; Art of Viet Nam, till 19/2. **Walters Art Gallery:** Greek and Roman gem engraving, from 28/1. **BOSTON, Museum:** Italian Master Drawings of 5 Centuries, till 12/2. **Boston University Art Gallery:** Kuniyoshi retrospective, 24/2—18/3. **Institute of Contemporary Art:** "New Departures—Latin America", till 5/3. **Kanegis Gallery:** Leo Waldmann, sculpture, till 2/2; Robert Hamilton, paintings, till 28/2; Gilbert Franklin, sculpture, 4—29/3. **CHICAGO, Art Institute:** 64th American Painting and Sculpture Annual, till 5/2; the Winterbotham Collection, till 12/3; Chinese Jades from the Sonnenschein Collection, carved rhinoceros horn cups from the John T. Pirie Collection, from 20/1; Chinese lacquer from the Philip Pinos Collection, from 18/2; Misch Kohn, prints, till 26/2; Toulouse-Lautrec, posters, till 12/3; The Arts of Denmark, 17/2—2/4. **Felagarten:** Arnel, paintings, till 26/1; Pattison, sculpture, till 14/2. **CINCINNATI, Art Museum:** Contemporary mid-western sculpture, till 7/2. **CLEVELAND, Museum:** 100 Drawings from The Cooper Union Museum, till 12/2; Ancient Art in Viet Nam, 7/3—9/4. **Howard Wise Gallery:** Barré, Calcagno, Bertrand, Gillet, watercolours, and Rodin, wash drawings, till 18/2; Piero Dorazio, paintings, 20/2—18/3. **DAYTON, Art Institute:** Monet and the Giverny Circle, till 12/2. **DES MOINES, Art Center:** James Lechay, December. **HARTFORD, Wadsworth Atheneum:** Maurice Prendergast, paintings, till 5/2; "The Twin Meets—Oriental Art", till 19/2. **HUNTINGTON (L.I.), the Heckscher Museum:** Easter Island, its aspect and art, January. **JACKSONVILLE, Art Museum:** 4th International Hallmark Award Exhibition, also Matthew Brady, January. **LA JOLLA, Art Center:** Dextra Frankel, crafts, till 5/2; Ellie Jacobson, paintings, till 5/3; Annual Membership Exhibition, March. **LONG BEACH, Museum of Art:** Local artists, February; S. California Design, March. **LOS ANGELES, County Museum:** Art Nouveau (organized by the Museum of Modern Art, N.Y.), till 5/3; 18th Century Rococo Costumes and Fabrics, till 12/2. **Everett Elin Gallery:** Wolfgang Hollegha, paintings, till 18/2. **Laudas:** Jack Zajac, fountains, till 8/1. **Ether Robles:** William Scott, January. **Stendahl:** Pre-Columbian and modern masterworks. **Vigevano:** Modern French Masters. **MIAMI, Museum of Modern Art:** Alberto Davila, paintings, till 4/2, also Fernand Léger, lithographs, and Roussell, etchings. **MINNEAPOLIS, Institute of Arts:** Drawings from the Royal Institute of British Architects, till 1/3; Berthe Morisot, paintings, pastels and drawings, till 6/3; Japanese paintings and prints from the Richard C. Gale Collection, till 6/3. **Walker Art Center:** "Purist Painting", selected by Georgina Oari for the A.F.A., and, "Construction and Geometry in Painting", organized by the Galerie Chatelet, New York, till 19/2; "The World of Edward Weston", till 5/3. **MONTCLAIR, Art Museum:** "Arts of the Pacific Islands", lent by the Olsen Foundation, till 19/2.

**NEW YORK, Brooklyn Museum:** Contemporary American master craftsmen, 13/2—23/4. **Guggenheim Museum:** Guggenheim International 1960, through January. **Jewish Museum:** Civil War Centennial Exhibition—memorabilia illustrating the civic and military role of American Jews during the period, till 23/2. **Metropolitan Museum:** Art Treasures of Thailand from the National Museum of Bangkok and other Thai collections, till 19/2; Five Centuries of Italian Master Drawings, March—April; French Art of the 17th Century, 8/3—30/4. **Museum of Contemporary Crafts:** Japanese Design Today, till 5/2. **Museum of Modern Art:** Mark Rothko, over 50 paintings of 1945—1960 selected by Peter Selz, till 12/3; Max Ernst, a retrospective exhibition of about 130 paintings and 25 sculptures organized by William S. Lieberman, 8/3—7/5. **Museum of Primitive Art:** The Raymond Wielgus Collection, till 5/2. **Riverside Museum:** Far Eastern art. **Whitney Museum:** The Precisionist View in American Art (organized by the Walker Art Center), till 28/2. **A.A.A.:** Alexander Dobkin, lithographs, till 11/2. **Alan:** Robert Knipschild, paintings, till 11/2; William Brice, paintings, from 13/2; New Work II, from 6/3. **Anderson:** Sam Francis, lithographs, till 23/2. **Angeleski:** Robert Kaupelis, paintings and drawings, till 4/2; original signed prints by Sadao Watanabe, Raoul Dufy, Hayter, Music, Terechovitch, till 1/3; Tharrats, paintings and maculatures, till 11/3. **Ahda Art:** Edwin Koch, oils, watercolours, till 21/1; group paintings, till 2/2. **Asia House:** Rajput Paintings, till 22/1; Han Art, 9/2—9/4. **Babcock:** Dan Wingren, till 11/2. **Barone:** Athos Zacharias, paintings, till

25/2. **Bianchini:** Gnoli, Ben Dov, Simbari, Thompson, Venot, paintings, till 31/1. **Bodley:** Tommy Atkins, oils, till 4/2. **Grace Borgenicht:** Jimmy Ernst, till 11/2. **Burr:** "Gotham Painters"—members exhibition, till 11/2. **Camino:** Alice Forman and Jon Henry, paintings, till 16/2. **Carstairs:** Salvador Dali, paintings, till 14/1; group show, gallery artists, till 31/1. **Carus:** Hugh Miller, oils, till 31/1; Braque, Picasso, Miró, graphics, till 31/1. **Castellano:** Herman Maril, paintings, till 13/2. **Leo Castelli:** Jasper Johns, drawing, sculpture, till 18/2. **Chase:** American and European contemporary paintings, till 31/1. **Cober:** Dorothy Robbins, sculpture, till 4/2; gallery group, paintings, sculpture and drawings, till 31/1. **Collector's:** Whitney Bender, Anthony Vaccaro, oils, till 28/1. **Contemporaries:** Emilio Greco, sculpture, till 11/2. **Contemporary Arts:** Donald Thrall, oils, till 27/1. **Cordier-Warren:** Jean Dubuffet, drawings, till 31/1; Matta, 2—25/2. **D'Arcy:** Pre-Columbian and primitive arts. **Davis:** Seymour Remonick, drawings and watercolours, till 4/2. **Peter DeLacorte:** Prints and drawings, till 31/1. **DeLacorte:** "Ancient Ceramics of Panama and Costa Rica", till 31/1. **De Miranda:** Kerkovius, drawings, watercolours, woodcuts, till 31/1. **Tiber de Nagy:** Robert Goodnough, paintings, till 28/1. **Ligoe Duncan:** Kerouedan, Labegorre, Martin, Schlegel, from 16/1. **Duracher:** Peter Blume, paintings, sketches and drawings, till 28/1. **Duvene:** Masterpieces painting, sculpture, porcelain, furniture, tapestries, till 31/1. **Ward Eggleston:** Alvin Hollingsworth, till 28/1. **Robert Elkon:** Dubuffet, Giacometti, Matta, Nicholson, Pollock, others, 20th century paintings and sculpture, till 31/1. **André Emmerich:** "Aspects of Surrealism and Fantasy in Pre-Columbian Art", till 21/1; Stamos, new paintings, till 11/2; Hassel Smith, 14/2—11/3. **Este:** Drawings and watercolours, all periods, till 31/1. **Far:** Gabriel Godard, paintings, till 28/1. **Feingarten:** Sylvia Fein, paintings, till 28/1. **Alan Franklin:** Arts of South Seas, New Ireland, New Britain, New Hebrides, till 31/1. **Galerie Chalette:** Yale group, structured sculpture, till 31/1; Domela, February—March. **Galerie Internationale:** Mulsby Kimball, till 30/1. **Galerie St. Etienne:** Marvin Meisels, till 11/2. **Otto Gerson:** Gerhard Marcks, sculpture, February; loan exhibition of paintings and sculptures from the collections of artists, writers and architects, March. **Graham:** Ludvik Durchanek, sculpture, till 28/1. **G. Central Moderns:** Gallery group show, till 4/2. **Great Jones:** Sculpture by Nakian, Pavia, Agostini and Spaventa. **Green:** Tadaaki Kuwayama, paintings, till 4/2. **Hammer:** Guilaumin, till 21/1. **Heller:** Alex Reidein, oils, gouaches, till 11/2; Purdy, 14/2—4/3. **David Herbert:** Fay Lansner, pastels and drawings, till 28/1. **Highgate:** Herbert McDonald, till 14/2. **Hirsch-Adler:** Joseph Jeffers Dodge, paintings, till 28/1. **International:** Contemporary group shows, till 31/1. **Isaacson:** Katherine Schmidt, paintings, till 11/2. **Martha Jackson:** Larry Rivers, sculpture, till 18/2; John Hultberg, 14/2—11/3. **Janis:** Robert Motherwell, new paintings, February. **Jansen:** Braque, Chagall, Lars, Bo, Picasso, Miró, original graphics, till 31/1. **Kootz:** Gérard Schneider, till 11/2; Raymond Parker, 14/2—4/3. **Juster:** Keith Martin, Riva Helfond, Gabriel Zendeil, Toni Agostini, Max Papari, paintings, till 28/1. **Knoedler:** Lynn Chadwick, sculpture, till 28/1; The James Thrall Soby Collection, a benefit exhibition for the Library of the Museum of Modern Art, February. **Krasner:** Yonia Fain, paintings, till 11/2. **Kraushaar:** Walter Feldman, paintings, till 11/2. **Albert Landry:** Tania, paintings, till 31/1. **Latow:** John Little, till 15/2. **Lefebvre:** Baumeister and Hartung, till 10/2; Sonderborg. **Albert Loeb:** Robert Raineri, paintings, till 31/1; Bernard Dufour, March. **Lovisco:** Gallery group, American, till 11/2. **Royal S. Marks:** Kupka, paintings, till 18/2; Lago, 21/2—25/3. **Mayer:** Gerome Kamrowski, paintings on domes, till 18/2. **Meltzer:** Tetsuro Sawada, watercolours and gouaches, till 4/2. **Mi Chou:** Nankoku Hida, abstract calligraphy, till 28/1. **Midtown:** Emien Etling, till 4/2. **Milch:** Jerri Ricci, watercolours, February. **Monede:** Bookatz, till 31/1. **Janet Nessler:** Robert J. Lee, paintings, till 18/2. **New Art Center:** Modigliani, Paschin, Cassat, Picasso, Tamayo, others, selected drawings, till 31/1. **Nordness:** Julian Levi, paintings, till 28/1. **Panoras:** Adrian Fedder and Robert Lawrence, paintings, February. **Parma:** Dody Müller, paintings, till 4/2. **Betty Parsons:** Seymour Lipton, March. **Betty Parsons—Section Eleven:** Sidney Wolfson, paintings, till 18/2. **Pen and Brush Club:** Martha Moore, oils, figures, drawings, till 29/1. **Peridot:** Jason Berger, paintings, till 11/2. **Perle:** Trends of the 20s in the School of Paris, till 18/2; Calder and Miró, 21/2—1/4. **Pietrantonio:** B. Arnold-Kayser, paintings, till 30/1. **Poindester:** Reuben Kadish, sculpture, till 28/1; Takai, till 18/2; Herman Cherry, 20/2—11/3. **Stephen Radich:** Mary Frank, sculpture and drawings, 10/1 on; Kanemitsu, paintings. **Rehn:** Charles Burchfield, watercolours, till 28/1. **Roko:** Jack Sonenberg, paintings, till February. **Royal-Athens:** Ancient Egyptian and Syrian terracotta and faience figurines, till 31/1. **Saidenberg:** André Masson, retrospective exhibition, from 14/2. **Bertha Schaefer:** Contemporary European Sculpture, till 18/2. **Schalnein Stern:** Gregory Baltcock, paintings and drawings, till 7/2. **Selzerheid—Master Drawings:** XVI—XIX century landscape drawings of Italy, till 31/1. **Selected Artists:** Jean Aurel, paintings, till 28/1. **Seligmann:** Rudy Pozzatti, paintings, till 21/1. **Ruth Sherman:** Edith Brodsky, till 7/2. **Judith Small:** Pre-Columbian and African art, 20th Century drawings, till 31/1. **Stable:** Gallery group show,

9/1 on. **Staempfli:** "Acquisitions", till 28/1. **Allan Stone:** César, till 31/1; Robert Mallary, February; Kobashi, March. **Stuttman:** Elise Asher, Budd Hopkins, Joop Sanders, till 31/1; Hubert Long, sculpture, till 4/3. **Trablia:** Guilio Turcato, Mimmo Rotella, Sylva Bucci, till 21/1. **Village Art Center:** Oil exhibition, till 2/2. **Maynard Walker:** Kenneth Callahan, paintings and drawings from the Emily Winthrop Collection, till 4/2. **Washington Irving:** Ben Galos, paintings, 5/1 on. **Weyhe:** Falerno, sculpture, till 4/2. **Ruth White:** Jan Gelb, drawings, till 18/2; Edward Countey, collages, oils, watercolours, 21/2—11/3. **Willard:** Tadashi Sato, oils, till 28/1. **Howard Wise:** David Weinrib, sculpture, till 4/2. **Wittenborn:** Hansen, woodcuts, till 15/2; Vredaparis, graphics, 15/2—15/3. **World House:** Roger Bissière, till 25/2; Max Ernst, sculpture and paintings. **Zabriskie:** Lester Johnson, paintings, till 11/2; Leland Bell, paintings, till 4/3.

**OAKLAND, Art Museum:** "Japanese Ceramics from Ancient to Modern Times", 5—29/2. **PHILADELPHIA, Commercial Museum:** "Festival of Italy", fine, applied, popular and commercial arts shown on the occasion of the 100th Anniversary of the founding of the Italian State, till 26/3. **Museum of Art:** "Aspects of Winter", old and modern prints, till 5/3. **Newman Galleries:** Martin Zipin, paintings, till 11/2. **PHOENIX, Art Museum:** Lou Davis, paintings; Chinese Art; Imperial Russian Jewelry, all February. **PORTLAND, Art Museum:** "Treasures from Woburn Abbey"—paintings by Rembrandt, Holbein, Van Dyck, Poussin, Canaletto, and others, tapestries and silver from the collection of the Duke of Bedford. **PROVIDENCE, Museum of Art:** "Dynamic Symmetry", 5/2—12/3. **RALEIGH, North Carolina Museum of Art:** 23rd annual local artists' exhibition; the Samuel H. Kress Collection. **RICHMOND, Virginia Museum of Fine Arts:** Art Treasures from North American museum and private collections, till 5/3. **ST. LOUIS, City Art Museum:** The Artist in His Studio, till 28/2. **SAN FRANCISCO, Art Association:** Local drawing, till 10/2. **M. H. de Young Museum:** New Yugoslav Painting, January. **Bolles Gallery:** José Guadiana, Julia Lopez, Antonio Segul, till 11/2. **Gump's:** Gerry Ballaine, James Strombotne, January. **SANTA BARBARA, Museum:** 200 Years of American Art. **SEATTLE, Art Museum:** 1960 Accessions; Northwest Printmakers; Harold Wahl, 9/2—5/3. **Zoe Dusanne:** Neil Meltzer, 7—25/2; Robert Eskridge, 7—25/3. **SYRACUSE, Everson Museum:** Wood, Sculpture and graphics, till 26/2. **TOLEDO, Museum:** 17th Century French, till 20/2; Prints by Dürer, Blake, Van de Velde and Tiepolo from the Museum Collections, from 5/3. **UTICA, Museum of Art:** Philip Evergood Retrospective, 15/3—30/4. **Munson-William-Proctor Institute:** 24th annual of local artist, till 28/2. **WASHINGTON, Corcoran Gallery:** 27th Biennial of Contemporary American Painting, till 26/2. **National Gallery:** The Civil War, a Centennial Exhibition of Eyewitness Drawings, till 12/2. **Obelisk Gallery:** Max Günther, January.

Auctions, continued from page 71

#### PARKE-BERNET, New York

French 18th Century Furniture, Porcelains, Paintings and Rugs from Mrs. Paulette Anagnostaras and other owners. January 13, 14, 1961.

Régence carved and gilded grand fauteuils in yellow silk and gold brocade, a pair. \$5400

Louis XV carved and gilded serpentine-front console. Oblong gray Ste. Anne marble top. Height 32 1/2 inches, length 55 1/2 inches. \$1500

Régence carved and gilded grand fauteuils in ivory silk and silver brocade, two pairs. \$7600

Louis XV carved and gilded canapé à corbeille in lettuce green silk damask. Length 78 inches. \$2000

Savonnerie Palace Carpet. Tête de nègre field with allover design of old gold and parti-coloured blossoms and leaf rinceaux. 23 feet x 16 feet 5 inches. \$3250

(Total realized for this sale: \$107,232.)

Modern Paintings, Drawings and Sculptures, belonging to the estate of the late Barbara Church, and other owners. January 25, 1961.

PAUL KLEE: Composition with Birds. Ink and watercolour. 10 1/2 x 6 3/4 inches. (Purchaser, Swiss private Collector.) \$9000

CÉZANNE: Panier de Fruits. 1895—1900. Pencil and watercolour. 12 x 18 1/2 inches. (Purchaser, Nathan Cummings, Chicago.) \$16,000

PICASSO: Courses de Taureaux. 1899. Watercolour. 10 1/2 x 8 1/2 inches. (Purchaser, Swiss private Collector.) \$16,000

GEORGES BRAQUE: Cheval. 1939. Bronze. Height 7 1/4 inches. (Purchaser, New York private Collector.) \$19,000

PAUL KLEE: Hall C. Oil on board. Signed and dated 1920. 29. 7 3/4 x 17 1/2 inches. (Purchaser, Richard Feigen, Chicago.) \$25,000

PAUL KLEE: Mordbrenner (The Holocaust Maker). Tempera on paper. Signed and dated, VIII, 1930. 10. 13 x 18 3/4 inches. (Purchaser, Knoedler Gallery, New York.) \$11,500

GEORGES BRAQUE: Bougeoir et Verre. 1910. Oil. 12 3/4 x 9 3/4 inches. (Purchaser, The New Gallery, New York.) \$16,000

MARY CASSATT: Femme et Enfant. Pastel. 29 1/2 x 24 1/2 inches. (Purchaser, Carnegie Book Shop, New York.) \$30,000

UTRILLO: Rue de Crimée. 1910. 28 3/4 x 39 1/2 inches. (Purchaser, Alexandre Iolas, New York.) \$52,000

PICASSO: Fernande. 1909. Oil. 24 x 16 3/4 in. (Purchaser, Swiss private Collector.) \$75,000

JUAN GRIS: Nature Morte à la Guitare. Ca. 1912. Mixed media on paper, mounted on board. 25 1/2 x 18 inches. (Purchaser, New York private Collector.) \$21,000

PAUL KLEE: The Yellow Hat. Gouache on paper, mounted on academy board. 19 3/4 x 13 3/4 inches. (Purchaser, Swiss private Collector.) \$12,000

#### Venice: Results in the Critics' Competition of the 30th Biennale

In 1960 as in 1958 prizes were awarded to newspaper and magazine critics whose essays on the Biennale were deemed to be of exceptional merit. The prizes, carrying stipends of 150,000 and 100,000 Lire, were awarded by a jury composed of Giulio C. Argan, Giuseppe Marchiori, Marco Valsecchi, Silvio Branzi and Gustav Hocke, under the presidency of Piero Nardi. First and second prizes were awarded in each of four categories, Italian newspaper critics, non-Italian newspaper critics, Italian magazine critics, non-Italian magazine critics, as follows:

I. Eida Fezzi ("La Provincia", Cremona).  
II. Marcello Venturoli ("Paese Sera", Rome)

I. Tony Spiteris ("Elephtheria", Athens).  
II. André Kuenzi ("La Gazette de Lausanne", Lausanne).

I. Oreste Ferrari ("Il Nostro Tempo", Naples, and "Il Taccuino delle Arti", Rome).  
II. Franco Sossi ("La Voce del Sud", Lecco).

I. Pierre Restany ("Cimaise", Paris).  
II. Lawrence Alloway ("Art International", Zürich).

Honorable mentions for essays considered to be meritorious but insufficiently comprehensive in scope went to:

Vito Apulei ("La Voce Repubblicana", Rome).

Renato Barilli ("Il Verri", Milan).

Maurizio Calvesi ("Art International", Zürich).

Enrichetta Cecchi ("Gazzeta dell'Emilia", Modena).

Lorenzo Trucchi ("L'Europa Letteraria", Rome).

Paul Nizon ("Neue Zürcher Zeitung", Zürich).

Friedrich Bayl ("Art International", Zürich).

Pierre Schneider ("Art International", Zürich).